

THE
BEAUTIES
OF THE
ROYAL PALACES:
OR, A
POCKET COMPANION
TO
WINDSOR, KENSINGTON, KEW,
AND
HAMPTON COURT.

ALSO, A
COMPENDIOUS GAZETTEER,
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AND
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THE
WINDSOR GUIDE;

CONTAINING

A DESCRIPTION OF THE
TOWN AND CASTLE;

THE PRESENT STATE OF THE
PAINTINGS AND CURIOSITIES

IN THE

ROYAL APARTMENTS;

AN HISTORICAL ACCOUNT OF
THE MONUMENTS, &c.

IN

ST. GEORGE'S CHAPEL;

WITH THE FOUNDATION OF THE

ROYAL COLLEGE OF ST. GEORGE,

AND THE

INSTITUTION AND CEREMONIES

OF THE

ORDER OF THE GARTER.

ALSO, A DESCRIPTION OF THE

LODGES, PARKS, AND FOREST.

With a View of the Town and Castle.

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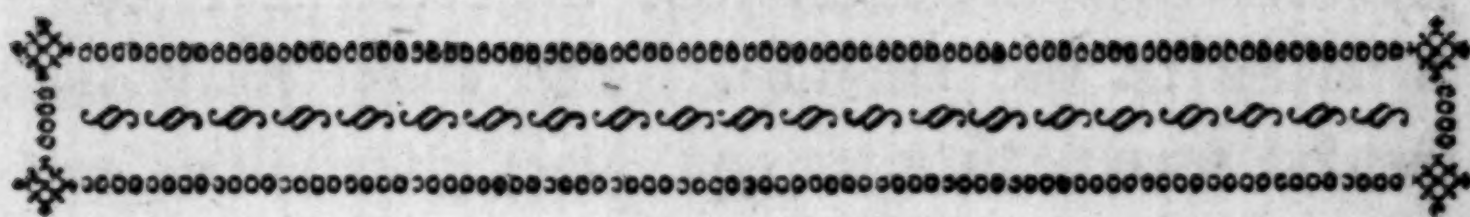
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T H E

WINDSOR GUIDE.

C H A P. I.

OF THE TOWN OF WINDSOR.

WINDSOR is delightfully situated in the county of Berks, twenty-two miles west of London, on the verdant banks of the mild and gentle river Thames; which, from its serpentine course in this part of it, was, in King Edward the Confessor's charter, termed Windleshora, (the Winding Shore) hence, in time, it was called Windsor. This town, on account of the inviting situation of its Castle, being favoured with the residence of Edward I. who, in the year 1276, made it a free borough, and granted the inhabitants several privileges, soon became a place of

B

great

great resort, and its environs the constant residence of many of the nobility. The above mentioned charter was confirmed, and other immunities conferred, by Henry VI. Edward IV. Henry VII. Henry VIII. James I. and * Charles II. by which the corporation have the power of holding general Quarter Sessions, and of trying all petty offences, and in some cases felony. The town is governed by a mayor and thirty brethren, ten of whom have the title of aldermen, and out of these the mayor and justice are annually chosen; three benchers, and sixteen burgesses; from the latter, two bailiffs are elected at the same time the mayor and justice are. Besides these, there are a high steward, chamberlain, under steward, town clerk, serjeant at mace, and the usual subordinate officers. This borough has two representatives in parliament, who at present are the Earl of Mornington, and William Grant, Esq.

The Town of Windsor consists of six principal streets, viz. Park-Street, High-Street, Thames-Street, Peascod-Street, Church-Street, and Castle-Street. The less considerable streets are, Butcher-Row, lately called

* A Translation of this Charter, likewise copies of Grants, from William and Mary, William III. and Queen Ann, with several particulars relative thereto, were published in 1787, in order to elucidate a matter then in dispute, between the Corporation and the Parish.

called Queen-Street, St. Alban's-Street, formerly named Fish-Street, Sheet-Street, George-Street, Beer-Lane, now called Red Lion-Street, and Datchet-Lane. The six first mentioned are all of them well disposed, paved and lighted, in the same manner as London, by virtue of an act of parliament passed in 1769.*

The

* In the above mentioned act, sixty one commissioners were appointed, from among the principal gentlemen and tradesmen of the town and neighbourhood, with authority to elect others, as the demise or resignation of any of them might render such election expedient, under the following limitations: That no person shall be capable of acting as a commissioner in the execution of this act, during the time he shall hold any office of profit, or have any share or interest in any contract relating to the execution of any of the powers of this act; or who is not in the possession or receipt of the rents of lands, &c. of the clear yearly value of 50l. or possessed of a personal estate alone, to the amount of 1500l. except the mayor and justice of the peace, and the under steward of the said borough, for the time being, who are qualified to act as commissioners, by virtue of their respective offices.

By the aforementioned act, the property of the pavements in the streets and lanes, within the said parish and borough, are vested in the said commissioners; so that no person durst remove or alter any part of them, without their permission. Provided always, that nothing contained in this act shall be construed to extend to prejudice the mayor and corporation of Windsor, in any of their possessions, or rents reserved to them for any vaults, cellars, or other such their estates. I have been the more particular in extracting the substance of these sections, as it does not

The streets and lanes last named, are but partially lighted and indifferently paved; but as the buildings, and consequently the rates, are constantly improving, there is reason to hope that those, ere long, will be rendered more commodious. For carrying the aforefaid act into execution, his Majesty, out of his gracious favour, gave 1000l. the Hon. Augustus Kessel, and Richard Tonson, Esq. the then members, 500l. each: Many gentlemen of the town and neighbourhood also subscribed liberally to promote the undertaking.

In addition to the above, in 1774, Admiral Kessel, gave 500l. more, and Mr. Montague 1000l.

The Guildhall, which is situated in the principal part of the town, was erected in the year 1686, from
a design

seem to be understood how far the manorial boundaries of the corporation extend, or where the authority of the commissioners commence, with respect to the property of the ground. The following sections of this act, relate to the manner of appointing officers, and to the settling their accompts, which any of the inhabitants have a right to inspect at any public meeting, without fee or reward; to the power of making rates, and the mode of collecting them; these are not to exceed 9d. in the pound, in any one year, which is the present assessment; the amount of it is about 360l. The other matters contained in this act, are such as are usual in acts of this kind, and the power of the commissioners to prevent or remove nuisances, is pretty absolute; but to detail the several particulars, even in an abridged state, would exceed the limits of this compendium.

a design of Sir Thomas Fiddes, surveyor of the Cinque Ports, at the expence of 2006l. 14s. and was paid by the corporation, except the sum of 680l. 7s. 6d. which was presented by several gentlemen of the place.

This is a handsome structure, supported with columns and arches of Portland stone. The hall or room in which the corporation meet for the dispatch of the business of the borough, is spacious, and well adapted for the purpose; and was in 1787, greatly improved by altering the construction of the windows, and substituting modern sashes in lieu of common quarries. It is adorned with the portraits of James I. Charles I. Charles II. James II. William III. Queen Mary, Queen Ann, George, Prince of Denmark, Prince Rupert, Archbishop Laud, Theodore Randue, Esq. the Earl of Nottingham, lord Admiral in the year 1688, governor of Windsor Castle, and high steward of the borough, &c. In 1707, the corporation, from their regard to Queen Ann, who constantly resided at Windsor during the summer season, erected in a niche at the north end of this structure, the statue of that princess, vested in her royal robes, with the globe and sceptre in her hands; and underneath, in the frieze of the entablature, is the following inscription, in letters of gold.

Anno Regni sui VI.

Dom. 1707.

Arte tua, sculptor, non est imitabilis ANNA:

ANNÆ vis similem sculpere? Sculpe deam.

S. Chapman, Prætor.

And in a niche on the south side, is the statue of her Majesty's royal consort, Prince George of Denmark, in a Roman military habit.

Underneath is the following inscription:

Serenissimo Principi

GEORGIO *Principi Daniæ,*

Heroi Omni seculo venerando.

Christophus Wren, *Arm.*

Posuit MDCCXIII.

In English thus:

To the most serene Prince George, Prince of Denmark, an hero to be revered in every age. Christopher Wren, Esq. erected this statue, 1713.

In the area under the hall, is kept a market on Saturdays; and three fairs, on Easter Tuesday, July 5th, and Oct. 24th. These are become very considerable, since their Majesties have resided so much here; who, by their benevolent diffusion of their favours, have excited a spirit of industry and emulation in

in the different tradesmen, who vie with each other in the improvement of their shops, and in the quality and cheapness of their various commodities: so that most of the necessaries, with many of the superfluities of life, may be purchased here on as eligible terms as at the first shops in the metropolis.

The parish church, which is commodiously situated on the east side of the High-Street, is a spacious antient ill-built fabrick, the pews being so constructed and appropriated, as to exclude a majority of the inhabitants from attending Divine Service. However it is to be wished, as his Majesty has been graciously pleased to present the parish with the organ, removed from St. George's Chapel; they will approve themselves worthy of the royal benefaction, by adopting such measures as shall appear most eligible to remove the general complaint already intimated. It has a ring of eight bells, two of which were given by Lord Marsham, Cofferer to Queen Ann, who also recast the other six. The benefice is in the gift of the Lord Chancellor, and has been lately augmented by his present Majesty.

On the north side of the church-yard, was erected in the year 1706, a neat edifice for a free-school, for thirty boys and twenty girls, who are cloathed and taught writing, accompts, and the principles of the
christian

christian religion. Besides this charitable institution, there are several small alms-houses in different parts of the town, which, with the benefactions left by well-disposed persons, for the use of the poor, make them less burthensome in this, than in most other places.

In 1784, Col. Trigg, of the 12th regiment, which was then on duty at Windsor, having represented to his Majesty the very great inconveniencies the sick soldiers suffered in their quarters, as well as the impropriety of continuing them in the same apartments with the more healthy, his Majesty was pleased to signify his gracious intention to build an hospital for their accommodation; upon which the corporation presented him with a piece of land, called Glaziers Corner, situated on the east side of the Long Walk, about a mile from the town. The building was immediately begun, and finished by the latter end of the same year; it consists of two large wards, that will contain upwards of twenty men each; apartments for the doctor, and nurse; a surgery, kitchen, and laundry; all well adapted for their several purposes.

In the summer of 1793, a small, but elegant and commodious Theatre, was erected by Mr. Bowen, at the expence of Mr. Thornton, the manager, who performs under a licence from the Lord Chamberlain, restricting

restricting the time of performing to the Eton vacations; viz. From the middle of December to the latter end of January, and from the last Monday in July to the end of September.—With the permission of the magistrates of Windsor, and that of the provost and master of Eton school, it has been usual for them to perform during the Ascot Races, which custom, we presume, will be continued.—The Theatre and the public have been highly honoured, by the frequent visits of their Majesties; and the manager cannot but feel the most grateful sensations of the Royal Patronage, with which he has been so peculiarly honoured.

The system which had been adopted by Administration, partly to relieve the publicans from their burthen of quartering soldiers; and partly, to concentrate the military force, was carried into effect at Windsor, in 1795, by the erection of handsome and commodious barracks, for the accommodation of 1000 infantry. These are situated in Sheet-Street, where there is also another building, but of a more temporary nature, for 100 cavalry.

CHAP. II.

OF THE CASTLE.

THE Castle of Windsor was first built by William the Conqueror, soon after his being seated on the throne of this kingdom, on account of its healthful and pleasant situation, and probably no less as a place of security and strength, in the beginning of his reign : His son, King Henry I. greatly improved it with many buildings, and surrounded the whole, for its greater strength and beauty, with a strong wall : Succeeding monarchs also, for the same reason, constantly resided here.

In this castle, Henry II. held a parliament, in the year 1170 ; and here King John lodged, during the contest between him and the barons. However, in the disputes between his son and successor, King Henry III. and his barons, this castle was, in 1263, delivered by treaty to them ; but in the same year, it was taken by surprize, and made the rendezvous of the king's party. King Edward I. and Edward II. resided at Windsor, more on account of its delightful situation than its strength ; and had many children born here, among whom was the heroic Edward III. who had an extraordinary affection for this, his native

tive place; and in the year 1360, caused the old castle to be entirely taken down, except the three towers at the west end of the lower ward, and rebuilding the present stately castle, made it the seat of the most noble Order of the Garter.

In succeeding times, other additions were made to this noble place. King Henry VII. added the stately fabric adjoining to the king's lodgings, in the upper ward. Henry VIII. rebuilt the great gate in the lower ward, leading to the town. King Edward IV. began, and Queen Mary perfected, the bringing of water from Black-Moor-Park, in the parish of Winkfield, into a fountain of curious workmanship, in the middle of the upper court. Queen Elizabeth made a terrace-walk, on the north side of the castle, from whence is a delightful prospect of the Thames, Eton college, and a great number of fine seats, dispersed over the adjacent country. Under Charles II. this castle, which had felt the effects of the national convulsions, under several avaricious and lawless masters, was entirely repaired: The face of the upper court was changed, and brought to its present beauty: The windows were enlarged, and made regular; and the royal apartments were completely furnished, and adorned with beautiful paintings. This prince also not only enlarged the terrace-walk, made by Queen Elizabeth, on the north side of the castle, but carried a like terrace round the east and south sides of the
upper

upper court, and new faced the whole terrace with a noble rampart of free stone. This terrace extends 1870 feet in length, and may with justice be said to be the noblest walk in Europe. Several additions were made to this castle, by some of our early princes, and lastly by Queen Ann * ; but as these have been obliterated by time, and succeeding alterations, a minute detail of them would exceed the limits of this epitome. I shall therefore briefly inform the reader, that this castle is divided into two courts, or wards, with a large keep, or round tower, between them, called the middle ward, and then proceed to give a description of the several parts of it, in its present state ; but first, that he may conceive some idea of this most delightful situation, I shall present him with the following quotation, from Sir John Denham's Poem on Cooper's Hill.

“ Windsor the next (where Mars with Venus dwells,
 Beauty with strength) above the valley swells
 Into my eye, and doth itself present
 With such an easy and unforc'd ascent,
 That no stupendous precipice denies
 Access, no horror turns away our eyes :
 But such a rise, as doth at once invite
 A pleasure, and a reverence from the sight.
 Such seems thy gentle height, made only proud
 To be the basis of that pompous load,
 Than which a nobler weight no mountain bears
 But Atlas only, which supports the spheres.”

CHAP.

* The repairs and embellishments made by his present Majesty, which are numerous and splendid, are passed over in this general view, as they will more properly be noticed in their respective places.



CHAP. III.

OF THE UPPER WARD OR COURT; WITH
A DESCRIPTION OF THE ROYAL
APARTMENTS.

THE Upper Ward is a spacious quadrangle, formed on the west side by the Keep, or Round Tower; on the north by the Royal Apartments, St. George's Hall, and the Chapel Royal; and on the east and south sides, by the apartments of the Prince of Wales, the Royal Family, and the Great Offices of State.

Nearly in the centre of this square, is an equestrian statue in bronze, of King Charles II. in a Roman habit, and placed on a marble pedestal; on the south side of which are represented, in basso relievo, a variety of figures, expressive of navigation. On the west side is the royal cypher, surrounded with the garter, and crowned with other ornaments. On the north side are a variety of fruits, and on the east a shield, on

C

which

which is a Latin inscription to this effect: " Tobias Rustat humbly gave and dedicated this statue to his most gracious master, Charles II. the best of Kings, in the year of our Lord MDCLXXX.

Underneath is a curious water engine, originally invented by Sir Samuel Morland, in that Prince's reign, to supply the place with water.

I shall now conduct the reader to the upper side of this court, on which, as is above-mentioned, are the

ROYAL APARTMENTS.

The entrance to these is by a handsome pair of iron gates, through a vestibule, supported by columns of the Ionic order, with some antique busts in several niches; the principal are a Roman vestal, and a slave in the action of picking a thorn out of his foot.

The staircase consists of three flights of stone steps, containing twelve in each flight, secured on the right hand by twisting iron balustrades. Here, within a dome, is represented the story of Phæton, petitioning Apollo to permit him to drive the chariot of the sun; and at each corner of the ceiling, under the dome, is one of the four elements.

Fire

Fire is represented by a woman, sitting on a pile, with a flaming censor in her hand, and by her are a phoenix and a salamander.

Earth is crowned with a chaplet of corn, and holds in one hand a wheat-sheaf, and in the other a cornucopia.

Air is represented by a woman, with her left hand on a peacock; a paroquet is by the peacock, in a flying posture, and on her right hand is perched a kingfisher.

Water is represented by a nereid, holding a fish in her lap, with a dolphin, cod, eel, and other fish, under her feet. Each of the elements are further expressed, by a variety of their characteristic emblems.

In the different parts of the ceiling, are the winds supporting the clouds; and in the front is Aurora, with her nymphs in waiting, giving water to her horses. On the cornice, are some of the signs of the Zodiac, with baskets of flowers beautifully disposed.

Beneath the cornice are twelve azure columns, painted, of the Corinthian order; and on each hand, in large compartments, is the transformation of Phæton's sisters into poplar trees, with this inscription; *MAGNIS TAMEN EXCIDIT AUSIS. He fell, however, in a great enterprise*; also the transformation of Cycnus into a Swan. Between each pillar is a niche, in which are represented geography, comedy, tragedy,

epic poetry, sculpture, painting, music, and the mathematics; all which are painted in umber, and heightened with gold, so that they appear to the eye like brass statues.

Over the door is a bust of Venus, in black marble; and on the front of the staircase is an oval, which gives a view to the back staircase, which is adorned with the story of Meleager, killing the wild boar of Ætolia, and giving the head to his mistress Atalanta.

The painting of the whole staircase was designed and executed by Sir James Thornhill, in the reigns of Queen Ann and George I.

QUEEN'S GUARD CHAMBER.

In this apartment, into which you first enter, the ceiling is adorned with Britannia, in the person of Queen Catharine of Portugal, consort to Charles II. seated on a globe, bearing the arms of England and Portugal, the four quarters of the earth, and their respective symbols, attended by deities, presenting their several offerings. The signs of the Zodiac are on the outer part of this beautiful representation. In different parts of the ceiling are, Mars, Venus, Juno, Minerva, and other Heathen deities, with Zephyrs, Cupids, and other embellishments, properly disposed.

On the coving over the door is Minerva, on the east side Achilles, on the south Juno, with a peacock, and on the west Venus, with her doves.

Over

Over the chimney is George, Prince of Denmark, on horseback, by Dahl; and views of shipping, by Vandevelde.

In this room are guns, bayonets, pikes, bandoleers, &c. disposed in various beautiful forms, with a star and garter, the royal cypher, and other ornaments intermixed, cut in lime wood.

QUEEN'S PRESENCE CHAMBER.

The ceiling of this room is adorned with the representation of Queen Catherine, attended by Religion, Prudence, Fortitude, and the other virtues; she is under a curtain, spread by Time, and supported by Zephyrs, with Fame sounding the happiness of Britain; underneath, Justice is seen driving away Sedition, Envy, and other evil Genii.

The Paintings are,

Three of the Cartoons*, lately removed from Hampton-Court, viz.

† The Miraculous Draught of Fishes.

Peter

* For an account of the other four, see the King's Presence Chamber.

† "In the first of these celebrated cartoons, Christ appears with an air of divine benignity, The exotic birds, and large fowl placed

* Peter and John healing the Cripple at the Gate of the Temple.

† St. Paul and Barnabas at Lystra.

And

placed on the shore in the fore-ground, have a sea wildness in them, and, as their food was fish, contribute to express the business in hand, which was fishing; and being thus placed on the shore, prevent the heaviness which that part would otherwise have had. However, in this cartoon Raphael has made a boat too little to hold the figures he has placed in it; but had he made it large enough for those figures, the picture would have been all boat! and to have made his figures small enough for a vessel of that size, would have rendered them unsuitable to the rest of the set, and less considerable: there would have been too much boat, and too little figure."

* The story of the second is finely told: "The man healed of his lameness, to express his sense of the divine goodness which appeared in these apostles, and to shew it to be him, not only a crutch is under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb he remembers to have been crippled, expressing great devotion and amazement, which are sentiments seen in the other with a mixture of joy."

† In the third, all the figures are admirably performed; "The boys are done with great judgment, and by being naked make a fine contrast. The figures are placed at one end near the corner, which varies the side of the picture, and gives an opportunity to enlarge the building with a fine portico, the like of which you must imagine to be on the other side of the main structure; all which together make a noble piece of architecture."

And the following portraits :

King Edward the Third, *Belcamp.*

King James the First, *Vandyck.*

Edward the Black Prince, *Belcamp.*

QUEEN'S AUDIENCE CHAMBER.

On the ceiling of this room, Britannia is represented in the person of Queen Catharine, seated in a triumphal car, drawn by swans to the Temple of Virtue, attended by Ceres, Pomona, Flora, &c. with other decorations, heightened with gold.

The tapestry of this room is of a rich gold ground, made at Coblenz, in Germany, and presented to King Henry VIII. The canopy is of fine English velvet, set up by Queen Ann.

The Paintings are,

William, Prince of Orange, *Honthorst.*

King James the First's Queen, *Van Somer.*

Frederick Henry, Prince of
Orange, *Honthorst.*

BALL ROOM.

On the ceiling of this room King Charles II. is represented giving freedom to Europe, by the figures of Perseus and Andromeda. Over the head of Andromeda

meda is inscribed *EUROPA LIBERATA*; and on the shield of Perseus is *PERSEUS BRITANNICUS*; and Mars, attended by other Pagan deities, offers the olive branch. On the cornice, is the story of Perseus and Andromeda, the four seasons, and the signs of the zodiac; the whole heightened with gold.

The tapestry, which represents the twelve months of the year, was made at Brussels, and set up by King Charles II. In this room is a large silver table and stand, with a looking glass in a correspondent frame.

The Paintings are,

William, Earl of Pembroke,	<i>Van Somer.</i>
St. John,	after <i>Corregio.</i>
The Countess of Dorset,	after <i>Vandyck.</i>
The Dutchess of Richmond,	<i>Vandyck.</i>
A Madona.	
The Duke of Hamilton,	<i>Hanneman.</i>

QUEEN'S DRAWING-ROOM.

On the ceiling is represented an assembly of gods and goddesses. The whole intermixed with Cupids, and a variety of flowers heightened with gold.

In this room, which is hung with tapestry, representing the seasons of the year, is a beautiful clock, by Vulliamy, the case and emblematic figures of Time
clipping

clipping Cupid's wings, &c. are in a peculiar stile of taste and elegance.

The Paintings are,

Judith and Holofernes,

Guido.

A Magdalen,

Sir Peter Lely.

Henrietta, Dutcheſs of Orleans,

in the character of Minerva.

Lady Digby,

Vandyck.

De Bray and his family,

De Bray.

Killegrew and Carew,

Vandyck.

QUEEN'S BED-CHAMBER.

On the ceiling of this room is painted the ſtory of Endimion and Diana.

The bed ſet up by order of her preſent moſt gracious Majeſty, is of the moſt exquisite workmanſhip, and is ſaid to have coſt fourteen thouſand pounds; the whole of the bedſtead, and part of the teſter, which is made with a dome in the centre, are curiouſly carved and gilt; the curtains and valances were of a rich pea-green corded tabby*, and the head, teſter, and counterpane, of white ſatin, on which are embroidered

* The green tabby, being very much faded, is removed, and a garter blue ſatin ſubſtituted in lieu of it.

embroidered a variety of the most curious flowers; the colours of them are beautiful, and are disposed with the greatest accuracy and judgment.

In this room is an exceeding fine glass, 10 feet 4 inches, by 4 feet 9 inches, and a curious commode table.

The Paintings are,

A Portrait of the Queen, at full length, with fourteen of the Royal Offspring in miniature, *West.*

Six capital Landscapes, *Zuccarelli.*

Two Flower Pieces, *T. Baptist.*

ROOM OF BEAUTIES.

This room is thus named, from a collection of portraits of the most celebrated beauties in the reign of King Charles II. all of which are originals.

These are,

Mrs. Knot, *Wissing.*

Mrs. Lawson, *Ditto.*

Lady Sunderland,

Lady Rochester,

Lady Denham,

Lady Denham's sister,

Mrs. Middleton,

Lady Biron, *Houfeman.*

The Dutchess of Richmond,

The Countess of Northumberland,

Lady

Lady Gramont,
 The Dutchess of Cleveland,
 The Dutchess of Somerset,
 Lady Ossory, *Wissing.*

Here are also,

Thirteen Portraits of Ladies, after *Vandyck*, by *Ruffel*.

QUEEN'S DRESSING-ROOM.

This room has been lately hung, by order of her present Majesty, with a neat silk knotting on Manchester stuff. Here are twelve elegant chairs, the seats of similar work with the hangings, and in a correspondent style.

The only Painting in this Room is,
 Ann of Denmark, King James the First's Queen,
Jansen.

Belonging to this room is a closet, in which is deposited the Banner of France, annually delivered here on the 2d of August, by the Duke of Marlborough, successor to John, the great Duke of Marlborough, by which he holds Blenheim, a magnificent palace at Woodstock Park, in Oxfordshire, built in the reign of Queen Ann, as a national reward and acknowledgment to that great general, for his many glorious victories

tories over the French, and their allies, in a course of ten years most successful war.

Here is a portrait of Cardinal Wolsey, and other paintings; but as this closet is not open for public inspection, they do not offer to view.

QUEEN ELIZABETH'S; OR, THE PICTURE GALLERY.

The Collection of Paintings in this Room, consist of,

The Emperor Charles the Fifth, after	Titian.
A Conversation,	Teniers.
Sir John Lawfon,	Sir P. Lely.
Sir Christopher Minnes,	Ditto.
An Italian Market,	Bamboccio.
The Earl of Sandwich,	Sir P. Lely.
Sir Thomas Allen,	Ditto.
An Italian Market,	Bamboccio.
Sir William Penn,	Sir P. Lely.
Sir George Ascough,	Ditto.
Sir Thomas Tiddyman,	Ditto.
The Battle of Spurs,	
The Wise Men's Offerings,	Paul Veronese.
Titian and a Senator of Venice,	Titian.
Two Misers,	Quintin Matsys.
A Boy with Puppies, &c.	Murillo.
	Ann

Ann, Dutcheſs of York, Mother of Queen Ann,	<i>Sir P. Lely.</i>
Prince Rupert,	<i>Ditto.</i>
King Henry the Eighth,	<i>Holbein.</i>
Our Saviour and St. John,	<i>Vandyck.</i>
King Henry the Eighth's Expedition to France.	
Saint Joſeph,	<i>Fetti.</i>
The Holy Family, after Raphael.	
Sir Jeremiah Smith,	<i>Sir P. Lely.</i>
A Man's Head,	<i>Carlo Cignani.</i>
A Boy paring Fruit,	<i>Michael Angelo.</i>
A Landſcape, with Men playing at Bowls,	<i>Teniers.</i>
King James the Firſt,	<i>Van Somer.</i>
A Man's Head,	<i>Carlo Cignani.</i>
The Aſcenſion of the Virgin,	<i>Baſſan.</i>
Boars Drinking, &c.	<i>Teniers.</i>
Sir Joſeph Jordan,	<i>Sir P. Lely.</i>
St. Charles de Boromeo,	<i>Fetti.</i>
The Angel appearing to the Shepherds,	<i>Pouſſin.</i>
The Interview between King Henry the Eighth, and Francis the Firſt, King of France.	
Sir William Berkeley,	<i>Sir P. Lely.</i>
Our Saviour in the Garden,	<i>Nicolo Pouſſin.</i>
Emanuel Philebert, Duke of Savoy,	<i>Sir A. More.</i>
The Angel delivering St. Peter out of Prifon,	<i>Stenwyck.</i>

The Duke of Albemarle,	<i>Sir P. Lely.</i>
A Landscape,	<i>Teniers.</i>
The Marquis del Guasto, and his Family, after Titian.	
Sir John Harman,	<i>Sir P. Lely.</i>
A Landscape,	<i>Swanivell.</i>

CHINA CLOSET.

This Closet, which is finely gilt and ornamented, is filled with a great variety of curious old china, elegantly disposed. Here is also a fine amber cabinet, presented to Queen Ann, by Dr. Robinson, Bishop of Bristol, and Plenipotentiary to the Congress at Utrecht.

The Paintings are,

Prince Arthur and his two Sisters,	<i>Mabuse.</i>
A Woman with a Kitten in her Hand.	
A Woman squeezing Blood out of a Sponge.	

From this Gallery, you return to the Queen's Dressing Room, from which you enter the King's Apartments.

KING's CLOSET.

On the ceiling of this room is painted the Story of Jupiter and Leda.

The hangings are of garter-blue silk, and was put up by order of his present Majesty, in 1788.

The

The Paintings are,

Ann, Dutcheſs of York,	<i>Sir P. Lely.</i>
A Man's Head,	<i>Raphael.</i>
St. Catharine,	<i>Guido.</i>
A Woman's Head,	<i>Parmegiano.</i>
A Landscape, with Boats, &c.	<i>Brueghel.</i>
A Landscape, with Figures,	<i>Ditto.</i>
A Landscape,	<i>Teniers.</i>
Princeſs Mary,	<i>Sir P. Lely.</i>
The Duke of Norfolk,	<i>Holbein.</i>
A Landscape, with the Holy Family,	<i>Van Uden.</i>
Martin Luther,	<i>Holbein.</i>
Erasmus,	<i>George Pens.</i>
Queen Henrietta Maria,	<i>Vandyck.</i>
The Creation,	<i>Brueghel.</i>
Mary, Dutcheſs of York,	<i>Sir P. Lely.</i>

KING's DRESSING - ROOM.

The ceiling is Jupiter and Danaë.—The hangings are the ſame as in the laſt mentioned room. Here is alſo a clock, by Vulliamy, in a ſimilar ſtyle to that in the Queen's Drawing-Room.

The Paintings are,

Prince George of Denmark,	<i>Sir G. Kneller.</i>
A Magdalen,	<i>Carlo Dolci.</i>
A View of Windſor Caſtle,	<i>Woſterman.</i>
	A Man's

A Man's Head,	<i>Leo da Vinci.</i>
A Landscape,	<i>Wovermans.</i>
Nero depositing the Ashes of Britannicus,	<i>Le Sueur.</i>
The Countess of Desmond,	<i>Rembrant.</i>
Figures and Horses, with a Farrier's Shop,	<i>Woverman.</i>
A young Man's Head,	<i>Holbein.</i>
King Charles the Second,	<i>Russel.</i>
Herodias's Daughter,	<i>Carlo Dolci.</i>
An old Man's Head,	<i>Holbein.</i>
James, Duke of York,	<i>Russel.</i>
A View of Windsor Castle,	<i>Wosterman.</i>
King Charles the II'd's Queen,	<i>Sir P. Lely.</i>

KING's BED - CHAMBER.

On the ceiling, King Charles II. is represented in the robes of the Garter, seated on a throne, under a canopy supported by Time, Jupiter, and Neptune, with a figure representing France, in a suppliant posture at his feet. He is also attended by Europe, Asia, Africa, and America, paying their obedience to him.

The tapestry represents a part of the story of Hero and Leander.

The bed in this room, which is of rich flowered velvet, was made in Spital-Fields, London, and was originally set up in the Queen's Bed Chamber, by order of Queen Ann; but was, in 1778, removed hither, and the elegant bed before-mentioned, set up where this was taken from. We have here, likewise,
another

another of Mr. Vulliamy's clocks, decorated with masonic symbols, and other devices, in a very superb manner.

The Paintings are,

King Charles the second, in Armour, when

Prince,

Vandyck.

Henry, Duke of Gloucester, his Brother.

KING'S DRAWING-ROOM.

The ceiling is an allegorical representation of the restoracion of King Charles II. who is seated in a triumphal car, drawn by the horses of the Sun, attended by Fame, Peace, and the Polite Arts; Hercules driving away Rebellion, Sedition, and Ignorance; Britannia and Neptune properly attended, paying obedience to the monarch as he passes. In other parts of the ceiling, are painted the labours of Hercules, with festoons of fruit and flowers, in stone colour, beautifully heightened with gold.

This room has been lately fitted up in a neat and elegant style; the hangings are of garter-blue silk, skirted with a gilt moulding. Here is a most magnificent glass of English manufactory, eleven feet by six feet.

The Paintings are,

The converted Chinese,	<i>Sir G. Kneller.</i>
St. John.	
St. Stephen stoned,	<i>Rotterman.</i>
Cupid and Pysche,	<i>Vandyck.</i>
Endymion and Diana,	<i>Gennari.</i>
The Harvest,	<i>Bassan.</i>
Venus turned Painter, a Copy.	
Martha and Mary,	from <i>Bassan.</i>
Our Saviour before Pilate,	<i>Schiavoni.</i>
A Shepherd and Shepherdesses,	<i>Gennari.</i>
Danaë,	<i>Ditto.</i>
Peter, James, and John,	<i>M. Angelo.</i>

KING'S PUBLIC DINING - ROOM.

On the ceiling is painted the banquet of the gods, with a great variety of fish and fowl on the several parts of the coving.

The carving of this room is most exquisite, representing great variety of fruit, fish, and fowl, done in lime-wood, by Mr. Gibbons, a famous statuary and carver, in the reign of King Charles II.

The Paintings are,

Lacy, a Comedian, in three Characters,	<i>Wright.</i>
A Bohemian Family,	<i>Purdinoni.</i>
A Family singing by candle light,	<i>Honthorst.</i>
	<i>Divine</i>

Divine Love,	<i>Baglioni.</i>
Nymphs and Satyrs,	<i>Rubens and Snyders.</i>
The Marriage of St. Catharine,	<i>Dankers.</i>
The Naval Triumph of Charles II.	<i>Verrio.</i>
The Birth of Venus,	<i>Gennari.</i>
Venus and Adonis,	<i>Ditto.</i>
Cephalus and Procris,	<i>Ditto.</i>
Hercules and Omphale,	<i>Ditto.</i>
A Sea Piece.	
The Hunting the Wild Boar,	<i>Synders.</i>
The taking of Bears,	<i>Bassan.</i>
A Piece of Still-life, that is a Brass Pan, a Fawn, and a Bittern,	<i>Kalf.</i>
A Cocoa Hut and Tree.	
A Crown Bird.	
Diana.	

KING'S AUDIENCE CHAMBER.

The ceiling is a most lively representation of the re-establishment of the Church of England on the restoration of Charles II. in the characters of England, Scotland, and Ireland, attended by Faith, Hope, and Charity. Religion triumphing over Superstition and Hypocrisy, who are driven by Cupids from before the face of the church; all of them represented in their proper attitudes, and highly finished.

The furniture, paintings, and embellishments (except the ceiling) of this room, are all new; every part
of

of them in the most superb style. The cornice and mouldings are highly gilt; the hangings of rich blue filk, with the most beautiful embroidered borders; the canopy and chair extremely magnificent; and the chimney-piece, tables, glasses, and chandeliers, all in a similar style of splendour.

The paintings are by B. West, Esq. wherein he has happily celebrated some of the principal glories of the immortal Edward III.

These are,

The surrender of Calais to Edward III.

An Entertainment given by Edward III. after defeating the French in their attempt upon Calais.

The passage of Edward III. over the river Somme.

The interview between the king and his victorious son, the Black Prince, after the battle of Cressy, in 1346.

The History of St. George.

The Battle of Poitiers, where Edward the Black Prince took King John and his Son Philip prisoners, whom he afterwards brought over into England.

The Battle of Neville's Cross, where David, King of Scotland, was taken prisoner by Queen Philippa, while her royal consort, Edward III. was besieging Calais.

The

The first Installation of the Order of the Garter, in St. George's Chapel *.

For a detail of these subjects, see Hume's History of England, Vol. II. or Rapin. Vol. IV.

KING'S PRESENCE CHAMBER.

On the ceiling is painted, in a most masterly style, a portrait of King Charles II. shewn by Mercury to to the four quarters of the world, who are introduced by Neptune; Fame, with a branch of olive in her left hand, and a trumpet in her right, is sounding the glory of the Prince, and Time driving away Rebellion, Sedition, and other evil Genii. Over the canopy, Justice is shewing the arms of Britain to Thames and his

* The Bishops of Winchester and Salisbury are represented as performing the service, and the King, Queen, and Knights, kneeling round the altar. The figure of the Queen is most beautiful, and her little train-bearers form a pleasing part of the composition of this masterly piece. In the gallery, adjoining the altar, appear the King's Children, and in a detached part, are the captive King of Scotland, Bishop of St. Andrews, and French prisoners. In the fore-ground are two of the poor Knights of Windsor, kneeling; behind them stand two foreign Ambassadors, and in front of these are a brilliant assemblage of ladies, of the first distinction. In the third compartment of the gallery, among other spectators, the artist has introduced Mrs. West and himself, habited in the dresses of the times.

his river nymphs; the star of Venus, and the following label, "*Sydus Carolinum*." At the lower end of the chamber is Venus in a sea car, drawn by tritons and sea nymphs. The ground and manner of finishing this ceiling are the same as those we have before mentioned.

The hangings, &c. are in a similar style with those in the preceding apartment, and were done at the same period of time.

The Paintings are,

Duns Scotus,

Spagnolet.

Peter, Czar of Muscovy,

Sir G. Kneller.

Prometheus,

Young Palma.

Four cartoons*, by Raphael, that were formerly at Hampton-Court, viz.

Elymas † the Sorcerer, struck blind.

* Three other of these inestimable performances, are in the Queen's Presence Chamber, p. 17.

† "The whole body of Elymas, from head to foot, expresses his being blind. How admirably are terror and astonishment expressed in the people present, and how variously, according to their several characters! The Proconsul has these sentiments, but as a Roman and a gentleman; the rest in several degrees and manners. The same sentiments appear in Ananias's death, together with joy and triumph, which naturally arise in good minds, upon the sight of divine justice, and the victory of truth. What grace and majesty is seen in the great Apostle of the Gentiles, in all his actions, preaching, rending his garments, denouncing vengeance on the Sorcerer! The Proconsul, Sergius Paulus, has a greatness and grace superior to his character, and equal to what one can suppose in Cæsar, Augustus, or Trajan!"

The

The death of Ananias *.

Our Saviour giving the charge to Peter†.

Paul

* "The greatest dignity appears in the Apostles. They are, however, only a subordinate group, because the principal action relates to the criminal; thither the eye is directed by almost all the figures in the picture: what a horror and reverence is visible in the whole assembly, on this mercenary man's falling down dead!"

† "This has received some injury, and is not what Raphael made it. As this is the appearance of our Saviour after the Resurrection, present authority, late suffering, humility, majesty, and divine love, are at once visible in his celestial aspect. He is wrapt only in one large piece of white drapery, his left arm and breast are bare, and part of his legs naked, which was undoubtedly done to denote his appearing in his resurrection-body, and not as before his crucifixion, when this dress would have been altogether improper. The figures of the eleven Apostles all express the same passion of admiration, but discover it differently, according to their characters. Peter receives his Master's orders on his knees, with an admiration mixed with a more particular attention; the words used on that occasion are expressed by our Saviour's pointing to a flock of sheep, and St. Peter's having just received two keys. The two next express a more open extacy, though still constrained by their awe of the divine presence. The beloved disciple has, in his countenance, wonder drowned in love; and the last personage, whose back is toward the presence, one would fancy to be St. Thomas, whose perplexed concern could not be better drawn, than by this acknowledgment of the difficulty to describe it. The apostle, who stands in profile, imme-

Paul preaching at Athens *.

KING'S GUARD CHAMBER.

The ceiling is much admired for the manner in which it is painted in water colours.

In

immediately behind St. John, has a yellow garment, with red sleeves, which connects the figure with St. Peter and St. John, whose draperies are of the same species of colours; next is a loose, changeable drapery; then another different yellow, with shadows, bearing on purple, all which produce wonderful harmony."

* Here the divine orator is the chief figure; but with what wonderful art are almost all the different tempers of mankind represented in that elegant audience! One is eminently distinguished as a believer, holding up his hands in rapture, and has the second place in the picture; another is wrapped up in deep suspense; another saying there is some reason in what he says; another angry and malicious at his destroying some favourite opinion; others attentive, and reasoning on the matter within themselves, or with one another; while the generality attend, and wait for the opinion of those who are leading characters in the assembly: some are placed before the apostle, some behind, not only as caring less for the preacher or the doctrine, but to raise the apostolic character, which would lose something of its dignity, if his maligners were supposed to be able to look him in the face. This picture is conducted with the greatest judgment. The attitude of St. Paul is as fine as possible, pointing out his hands to the statue of Mercury, alluding to their idolatry; for the men of Lystra would call him by that name, and worship
ship

In one circle, are Peace and Plenty; in another, Mars and Minerva; and in the dome is a representation of Mars, with helmets, shields, and trophies.

In this room, the Knights of the Garter, in the absence of the Sovereign, dine at an installation.

The magazine of arms, and warlike instruments, deposited in this spacious room, were ingeniously disposed in colonnades, pillars, circles, shields, and other devices, by Mr. Harris, late master gunner of this Castle. Among the coats of mail, is that of the renowned Edward, the Black Prince, which is placed over the door leading to St. George's Hall.

The Paintings are,

Charles XI. King of Sweden, on Horseback,	<i>Wyck.</i>
Eight Views of Battles, Sieges, &c.	<i>Rugendas.</i>

ship him as the god presiding over eloquence. Thus the picture shews the subject of his preaching. The little drapery thrown over the apostle's shoulder, and hanging down to his waist, poises the figure, which otherwise would be ready to tumble forward. The drapery is red and green. The back ground is expressive of the superstition St. Paul was preaching against, as above-mentioned. No historian, orator, or poet, can possibly give so great an idea of the eloquent and zealous apostle as this figure does; for there we see a person, whose face and action no words can sufficiently describe! but which assure us, as much as those can, that the divine man must speak with good sense, and to the purpose."

ST. GEORGE'S HALL.

This most magnificent apartment, which is generally allowed to be one of the finest in Europe, is dedicated to the peculiar honour of the most noble Order of the Garter.

In a large oval, in the centre of the ceiling, King Charles II. is represented in the habit of the Order of the Garter, with his right foot on a lion's head, attended by England, Scotland, and Ireland; religion and plenty, holding the crown of these kingdoms over his head; on each side of the monarch, are Mars and Mercury, with the emblems of war and peace. In the same oval, is regal government, supported by religion and eternity; justice, attended by fortitude, temperance, and prudence, beating down rebellion and faction; and among the evil genii, the painter is said to have introduced the Earl of Sh———y, a statesman of that reign, dispersing libels. Nearer the throne is an octagon, in which is St. George's Cross, encircled with the Garter, within a star or glory, supported by Cupids, with the motto,

HONI SOIT QUI MAL Y PENSE.

the Muses attending in full concert, and other embellishments, expressive of the grandeur of the order.

On the back of the Sovereign's Throne, is painted a large canopy and drapery, on the latter of which is
repre-

represented, as large as life, St. George encountering the dragon; and on the lower border is inscribed,

VENIENDO RESTITUIT REM.

In English,

By coming, he restored affairs.

In allusion to King William III. who is seated under the above-mentioned canopy, in the habit of the order, by Sir Godfrey Kneller. The ascent to the throne is by five steps of fine marble, to which the painter has made an addition of five more, in such perfection, that they agreeably deceive the sight, and almost induce the spectator to believe them equally real.

In the lower compartments of the ceiling, over the music gallery, is the collar of the order of the garter, supported by cupids, and encompassed with a variety of characters, emblematic of this most illustrious order of knighthood.

On the north side of this superb chamber, extending 108 feet in length, is elegantly painted the triumph of Edward, the Black Prince, Son of Edward III. founder of the order of the garter, who is seated at the upper end, receiving John, King of France, and David, King of Scotland, prisoners, under a canopy of green velvet. The Prince, crowned with laurels, is seated in a triumphal car, in the midst of the procession, supported by slaves, preceded by captives, and attended

by the emblems of Liberty, Victory, and other ensigns of the Romans, with the banners of France and Scotland displayed. The painter has closed this procession with the Countess of Salisbury, in the person of a fine lady, making garlands for the Prince, and a representation of Shakespeare's *Merry Wives of Windsor*. In this last part of the group, he has humourously introduced himself, in a black hood and a scarlet cloak.

At the lower end of the hall is a noble music gallery, finely carved and gilt, supported by four slaves, beautifully carved in wood, bending, as it were, beneath their burthen, representing a father and his three sons, whom the brave Edward, the Black Prince, is said to have made captives in his wars. Over the music gallery is the following inscription:

ANTONIUS VERRIO, NEAPOLITANUS,
NON IGNOBILI, STIRPE NATUS.

Augustissimi REGIS CAROLI SECUNDI
SANCTI ET GEORGII
MOLEM HANC FOELICISSIMA MANU
DECORAVIT.

In English thus:

Anthony Verrio, a Neapolitan, born of a noble race, ornamented with a most happy hand this large pile of building, of the most noble King Charles II. and St. George.

St.

St. GEORGE's, OR THE KING's CHAPEL.

In this Chapel, which is adjoining to St. George's Hall, divine service is performed every morning, during his Majesty's summer residence at Windsor, at eight o'clock.

The ceiling is a masterly and striking representation of the ascension of our Saviour, accompanied by a numerous host of angels. On the west end, over the altar, is Mary Magdalen, weeping on the outside of the sepulchre; and on each side, on the cornice, are the Roman Soldiers.

The Altar-piece is the Last Supper; and on the north side of the Chapel are painted some of the miracles of our Saviour, as, his raising Lazarus from the dead, curing the sick of the palsy, casting out devils, &c. by Verrio, who, in the principal part of the design is masterly, but is thought by connoisseurs not to have been quite so happy in his execution of it, the figures of the sick men being too athletic for persons in their supposed condition. There is also a much greater inconsistency in the painter's having introduced Sir Godfrey Kneller, and Mr. Cooper, who assisted him in these paintings; and likewise himself, in a full black wig, bidding the cripples go to our Saviour to be healed.

The closets for the King and the Royal Family form the east end of this Chapel. The canopy, curtains, and furniture, are of crimson velvet, with gold fringe. The carved work of this Chapel is worth the particular attention of the curious; it represents a great variety of palms, pelicans, doves, and other allusions to scripture history; likewise the star and garter, with other ornaments, all finely executed by Gibson.

From this Chapel you return into the Queen's Guard-Chamber, and this closes the several apartments shewn to the public; the other apartments being seldom open, except when the Court resides at Windsor, though they consist of many beautiful rooms, with paintings by the best masters.



CHAP. IV.

OF THE KEEP, OR ROUND TOWER.

THIS Tower, sometimes called the Middle Ward, which forms the west side of the Upper Court, is built in the form of an amphitheatre, on the highest part of the mount; the ascent into the upper apartments is by a flight of 100 stone steps, at the top of which is planted a large piece of cannon, levelled at the entrance, or bottom of these steps; there are likewise 17 pieces of cannon mounted round the curtain of the Tower, which is the only battery now in the Castle, though formerly the whole place was strongly fortified with cannon, on each of the several towers, and two platforms in the lower ward.

The apartments of this tower belong to the constable, or governor, whose office is both military and civil: as a military officer, he is obliged to defend the Castle against all enemies, whether foreign or domestic. He has the charge of prisoners brought hither, and is accountable to the King for whatever is contained in the Castle. He has a deputy or lieutenant-governor, who holds equal command in his absence, and has lodgings appointed for his residence
at

at the entrance of the tower we are now about to describe.

The constable, as a civil officer, is judge of a court of record, held by prescription over the town gate in the lower ward, for the determination of pleas between party and party, within the precincts of Windsor Forest, which comprehends many towns, over which this Court has jurisdiction; and all legal processes, judgments, and executions, are issued in his name; but the practice of this Court is at present suspended. He is likewise Chief Forester and Warden of Windsor Forest, which extends 120 miles in circumference.

The entrance into this tower is through a square paved court, in which is a reservoir of water, erected in the reign of Charles II. to receive the drains from the upper leads. The court is hung round with buckets, which are there ready in case of fire.

In 1784, here was also erected, under the direction of Mr. Gray, an engine for raising water upwards of 370 feet, by the simple contrivance of a rope; the ends of which being spliced together, it is fixed to a wheel and gudgeon in the water, and to a windlass at the top of the well; the windlass being turned with a moderate degree of velocity, the water adheres to the ascending part of the rope, until it arrives at the top; it is then thrown off, and collected by means
of

of a semicircular cap, that incloses the inner wheel of the windlafs; this cap having a spout on one side of it, the water is conducted into any vessel that may be placed to receive it.

The first apartment you enter is the

GUARD-CHAMBER.

In this room is a small magazine of arms, curiously disposed, as matchlocks, the first ever made, whole, half, and quarter pikes, with bandoleers of various figures. Round the cornice is a number of breast-plates, with helmets over them, and several drums, in proper order. Over the chimney is carved in lime-wood, the star and garter, in the form of an oval, crowned and encompassed with daggers and pistols. The pillars of the door leading to the dining-room are composed of pikes, on the tops of which are two coats of mail, said to be those of John, King of France, and David, King of Scotland, who were prisoners here; they are both inlaid with gold, the former with fleur-de-luces, and the latter with thistles.

On the staircase leading to the dining-room, stands the figure of a yeoman of the guard, painted in his proper dress, as if in waiting. Here are four pillars of pikes, ornamented with bandoleers, carbines, and matchlocks. In the centre is a beautiful engraved horse-

horse-shield, encompassed with daggers and pistols; as also several of King James's and King William's pieces, ranged by the late Mr. Harris.

DINING-ROOM.

The tapestry, which is disposed in six compartments, contains the History of Hero and Leander.

DRESSING-ROOM.

In this Room are the following Prints and Drawings.

The Holy Family of Jesus,	<i>a Print.</i>
Rembrant's Mother,	<i>Ditto.</i>
A Turk, by Candle Light; a curious piece.	
A Siege of the Romans, drawn with a Pen.	

There are several other prints in this room, but none that are deserving of particular attention.

BED-CHAMBER.

Here are six ebony chairs, of a particular make, curiously studded with ivory.

The tapestry is wrought with gold and silver, representing the story of Auroclotus, King of Phrygia, and his three daughters, weeping to death by the side of the Helicon. In another part is the story of Pandora's Box; the other parts of the tapestry are likewise representations of Heathen Mythology.

The

The other apartments having nothing in them worthy the attention of a traveller, we shall proceed to the top of the tower, on the leads of which is placed the royal standard, which is fourteen yards long and eight broad, and is hoisted whenever the Royal Family is at Windsor, also on all state holidays. The union, which is nine yards by six, is hoisted when the Governor is present, provided the King be not here.

This tower commands a most delightful and extensive prospect, as the reader will readily conceive from the following inscription, written on a board placed against the wall.

“ A list of the counties to be seen from the top of this Round Tower.

- | | |
|---------------|---------------|
| 1. Middlesex, | 7. Wilts, |
| 2. Essex, | 8. Hants, |
| 3. Hertford, | 9. Surrey, |
| 4. Bucks, | 10. Suffex, |
| 5. Berks, | 11. Kent, |
| 6. Oxford, | 12. Bedford.” |

It would be superfluous to inform the reader of the many churches, mansions, seats, and remarkable places that are to be seen from these leads, as most of them will naturally occur on reading the above inscription.

CHAP.

C H A P. V.

OF THE LOWER WARD, OR COURT.

THE Lower Ward is far more spacious than the Upper, and is divided into two parts, by the Collegiate Church, or Chapel of St. George. On the north, or inner side, are the houses and apartments of the dean and canons, minor canons, clerks, vergers, and other officers of the foundation; and on the south and west sides of the outer part of this court, are the houses of the alms, or poor knights of Windsor.

In this ward are also several towers belonging to the officers of the crown, and the order of the garter, namely, to the Bishop of Winchester, prelate; the Bishop of Salisbury, chancellor; and formerly there was a tower belonging to Garter, king at arms, but very little is now remaining, except the ruins.— Here is also the store-tower, guard chamber*, and court

* The room occupied as a Guard Chamber, as also the apartments for the commanding officer, and the officer on guard, were on the east side of the deanery; but apartments for the first and last mentioned purposes, have lately been fitted up in a most commodious manner, out of several rooms belonging to the tower at the entrance into the lower ward, formerly the residence of the gaoler belonging to the Court of Record, and those parts heretofore used as places of confinement for debtors and persons charged

court of record, as mentioned in the preceeding chapter.

The apartments in the deanery, which were considerably repaired by the late dean Keppel, are large and commodious, and in the great passage leading to an apartment called the garter-room, are hung up the arms of the sovereign and knights companions of the garter. In this room is an ancient screen, on which are properly blazoned the arms of King Edward III. and the several sovereigns and knights companions, from the foundation to the present time.

In this room the knights meet and robe on the morning of installation, and proceed from hence to St. George's Chapel.

In the inner cloisters are the houses of the several prebendaries, and at the lower end is the library belonging to the college; the inside of which is neat, though not elegant. It is well furnished with eccle-

charged with misdemeanors. The Court-room is now converted into a magazine, or store-room. It is probable, that the house opposite the present guard-room, which has usually been held by the Steward of the Court, will, ere long, be consigned to the use of the Colonel of the Garrison. These removals were in consequence of an intention to erect barracks on the sites of the old premises abovementioned; but which being built in Sheet-Street, as noticed in page 9, it is said to be in contemplation, to appropriate the aforementioned spot to the building of houses, for seven additional Poor Knights. See page 95.

F

fastical

siaftical writers, and books of polite literature, and received a confiderable addition from the late Earl of Ranelagh, who bequeathed his valuable library to the college. The houfes command a moft beautiful profpect of the River Thames, and of the adjoining counties.

Oppofite the weft end of the Chapel of St. George, are the houfes of the minor canons, and clerks, or chorifters, built in the form of a horfe-shoe, in allufion to one of the badges of Henry VII. or his predecessor, King Edward IV. and commonly called, the Horfe-Shoe Cloifters.





C H A P. VI.

OF THE CHAPEL OF ST. GEORGE.

THIS Royal Chapel is situated on the same site on which before stood a Chapel erected by King Henry I. dedicated to Edward the Confessor. The present Chapel was built by Edward III. in the year 1337, a short time after the foundation of the College of the new established Order of the Garter; but King Edward IV. not esteeming the fabric sufficiently large and stately, improved the structure, and designed the present building, together with the houses of the Dean and Canons; and it was afterwards greatly improved, by Henry VII. and Henry VIII.

The inside of this Chapel is universally admired for its neatness and gothic magnificence; the stone roof is

esteemed a most excellent piece of workmanship ; it is an ellipsis, supported by pillars of ancient gothic architecture, whose ribs and groins sustain the whole ceiling with admirable beauty and elegance. Every part of this lofty ceiling, has a different device, executed to great perfection ; as the arms of Edward the Confessor, Edward III. Edward the Black Prince, Henry VI. Edward IV. Henry VII. and Henry VIII. Also the arms of France and England quarterly, the Holy Cross, the shield or cross of St. George, the rose, port-cullis, lion rampant, unicorn, fleur de lis, dragon, prince's feathers, &c. also the arms of Bouchier, Stafford, Hastings, Beaufort, Manners, and other noble families.

It would but tire the reader to give a description of the various devices, and different representations that are on the several parts of the ceiling ; I shall therefore only further point out to him, that in the nave or centre arch, are curiously designed and blazoned, the arms of Henry VIII. sovereign, and the several knights, companions of the garter, anno 1528, among which are the arms of Charles V. Emperor of Germany, Francis I. King of France, Ferdinand, Infant of Spain, and King of the Romans. The arms of the other knights companions, with those of the prelate, are regularly disposed. From the year 1776 to 1789, this beautiful Chapel was thoroughly repaired ; the
centre

centre and side aisles, new paved with Panswick stone*, the columns, sides, and ceiling cleaned; and the several arms already mentioned, painted, and properly emblazoned. The expences of the repairs and additions to this Chapel, during the last mentioned period, amount to upwards of 20,000l.†

OF THE CHOIR.

This choir, which was built by King Edward III. and afterwards greatly ornamented in the reigns of Edward IV. and Henry VII. with curious carvings, that shew the genius and industry of the artists in those days, is set apart for the more immediate service of Almighty God; the installation of the Knights of the Garter; and as a repository of honour of this most noble Order of Knighthood.

* Previous to this, a ground plan of the whole, *i. e.* of the grave stones, was taken, in order to ascertain on any future occasion, the respective situations of the reliques which they once covered; but as many of these records of the dead, were greatly defaced by time, and the families to which others related being extinct, none but those that are most entire, or that belong to the most eminent persons, have been preserved: These are indifferently placed between the pillars that divide the centre from the side aisles; and in the centre of the aisles on each side the choir.

† The whole expence of the Chapter on the Chapel, from the year 1776 to 1789, amounted to 5883l. 6s. 11d. His Majesty's expence, I am well informed, was not less than 15,000l.

It is separated from the body of the church, at the west end, by the organ gallery, under which, on each side of the choir door, facing the body of the church, were formerly seats or pews; but these, together with the organ erected soon after the restoration of Charles II. were taken down in 1789, and the organ, as before observed, removed to the parish church. The present organ loft is built of Coade's artificial stone, and makes a very considerable addition to the elegance of the Chapel; the roof and columns which support the loft, and form a light and beautiful colonnade, are in exact uniformity with the rest of the Chapel, embellished with several devices peculiar to the sovereign and the order; as the cyphers G. R. III. within the garter; the George, the rose, a knight's cap and helmet, &c. &c. The stone work of this loft is said to have cost 1500l.

The organ, erected by Mr. Green, for which we are told he received a thousand guineas from the king, is supposed to be superior to any in the kingdom, particularly in its swell. The organ case was built by Mr. Emlyn, and is in the gothic style, corresponding with the canopies, &c.

The arrangements of the seats are well disposed for the service of divine worship, which is performed here every morning and evening.

On the right hand of the west, or principal entrance into the choir, is the sovereign's stall, which was covered with

with purple velvet, and cloth of gold; and had a canopy, curtains, and cushions of the same, trimmed with broad gold fringe. This was removed in 1788, and a new one erected, under the direction of Mr. Emlyn, carved in a neat gothic stile. In the centre, are the arms of the sovereign, encircled with laurel, and crowned with the royal diadem; the whole surrounded with flower-de-luces, and the star of the order, with G. R. III. properly disposed. The curtains and cushions are of blue velvet, fringed with gold. The sovereign's banner is of rich velvet, and much larger than those of the knights companions, and his mantling is of gold brocade.

The prince's stall is on the left hand of the entrance, and is not distinguished from those of the other knights companions; the whole society being, according to the statutes of institution, companions and colleagues of equal honour and power.

The stalls of the knights companions of the most noble Order of the Garter, are on each side of the choir, with the mantle, helmet, crest, and sword of each knight set over the stall, on a canopy of ancient carving, curiously wrought; and over the canopy is placed, the banner or arms of each knight, properly blazoned on silk; and on the back of the stalls, are the titles of the knights, with their arms, neatly engraved and blazoned on copper. These ensigns of honour are removed according to the succession of the knight
in

in the order; and after his decease, and at the installation of his successor, (if not performed before by order of the sovereign) the banner, helmet, sword, &c. of the deceased knight, are, with great solemnity, offered up at the altar; but the plate of his titles remains in his stall, as a *perpetual Memorial to his Honour.*

Six new stalls have lately been added, and the whole of the canopies cleaned and thoroughly repaired.

A list of the present Knights of the Garter, with the arrangement of the banners, and other ensigns, will be annexed to the ceremonial of Installation, in the Appendix.

The carved work of the choir is worthy of remark, particularly the canopies over the stalls of the knights. On the pedestals of these stalls is carved the History of our Saviour's Life, from his nativity to his ascension; on the front of the stalls, at the west end of the choir, is also carved the History of Saint George, and on a girth on the outside of the upper seats, is cut, in old Saxon characters, the twentieth psalm, in Latin, supposed to be designed as a prayer or petition for the royal founder, Edward III. and the future sovereigns of the Order of the Garter.

The carved work of this choir, as well as most parts of the ceiling, abound with a variety of imagery, and several figures of patriarchs, Kings, &c. Some of these were greatly defaced, and others totally destroyed;

ed; but the face of the whole is now nearly restored to its original state of neatness, and many parts added, depicting some well known occurrences in the present reign.

The altar was formerly adorned with costly hangings of crimson velvet and gold, which, together with other furniture appropriated to the use of the altar, amounting to 3580 ounces of wrought plate, of the most curious workmanship, were, in 1642, seized, under colour of parliamentary authority, by Captain Fogg, on a general plunder of this royal foundation. This sacrilege was in a great measure compensated to the college, on the Restoration of King Charles II. who, with the knights companions, subscribed liberally to supply the altar with all things necessary for its decent service and ornament. The royal example was also followed by many well disposed persons; and the altar plate, which is curiously wrought and gilt, was dedicated to the honour of God, and the service of the sovereign, and knights companions of the most noble Order of the Garter.

King Charles II. ornamented the altar with twenty-two pannels of tissue and purple damask; it was likewise further decorated with two pieces of arras, one representing Christ and his disciples at supper, given by Dr. Bryan, Bishop of Winchester, the other, Christ and his two disciples at Emmaus, from an original of Titian, and presented to the College by Lady Mordaunt,

Mordaunt, both of which were appropriated to the use of the altar, till the year 1707, when, on moving the wainscot in Urswick Chapel, was found a painting of the Last Supper: this had formerly been secreted, in the time of plunder, and being highly approved of by Sir James Thornhill, Verrio, and other eminent masters, it was repaired and affixed over the communion table, where it remained 'till the general repair of the chapel in 1788, when it was removed to the parish church. The repairs and alterations of the altar, made by his present Majesty, will be lasting monuments of the flourishing state of the arts in these days. The painting of the Last Supper, together with the curious carved wainscot that surrounds it, was by the gracious desire, and at the sole expence of the King. The painting is by B. West, Esq. of which, those who only affect to be critics, pretend that the figure of Judas is too predominant; 'though real judges esteem the whole a masterly composition. The wainscot was designed by Mr. Thomas Sandby, and executed under the inspection of Mr. Emlyn. The various representations consist of the arms of Edward III. Edward the Black Prince, and those of the original Knights*, with the several ensigns of the Order of the Garter; also of pelicans, wheat, grapes, sacramental vessels and symbols, neatly executed, and disposed with infinite taste; forming,

* These arms are disposed within two circular compartments; the names of the Knights may be found either in Ashmole, Camden, or Rapin.

forming, independent of the exquisite workmanship, a most pleasing picture.

PAINTED WINDOWS.

The objects that most generally attract the attention of strangers, on their first entrance into this Chapel, next the gothic magnificence of its architecture, is the brilliancy, and exquisite skill displayed in some of the principal windows: the first of these, as to the order of time*, when it was brought into its present state, is the

LARGE WEST WINDOW.

The window at the west end of the body of the church, is composed of 80 compartments, or lights, each six feet high, by one foot five inches wide; the whole beautifully ornamented with fine stained glass, consisting of a variety of figures, as patriarchs, bishops, and other canonical characters; St. Peter, St. Alexander, King Solomon, Edward the Confessor, Edward IV. and Henry VIII. In many of the compartments is St. George's Cross, encompassed with the garter, this being the arms of the college; here are also the arms of the Bishops of London and Bristol.

The

* This window was restored to the beautiful state in which it now appears, in the year 1774, at the expence of about 600l. by the Dean and Chapter, under the direction of Dr. Lockman, who collected all the remains of the ancient painted glass that were dispersed through different parts of the building.

The next, as to magnitude and date, but which, as to its excellence, should have been first, is the

WINDOW over the ALTAR.

The subject of this is the Resurrection; and is divided into three compartments. In the centre is our Saviour ascending from the Sepulchre, preceded by the Angel of the Lord, above whom, in the clouds, is an host of Cherubims and Seraphims, and among these is a portrait of their Majesties' son, Octavius. In the front ground are the Roman soldiers, thrown in various postures with horror and confusion; and are gazing with terror and astonishment at Christ in his ascension.

In the right-hand compartment are represented Mary Magdalen, Mary the Mother of James, and Salome, approaching the sepulchre with unguents and spices, in order to anoint the body of their Lord and Master.

In the left-hand division, are Peter and John, who are supposed to have been informed by Mary Magdalen, that the body of Christ was missing, and are thereupon running with the greatest anxiety, astonishment, and speed, towards the sepulchre. This masterly performance was designed by B. West, Esq. in 1785, and executed by Mr. Jarvis, assisted by Mr. Forest, between that period and the year 1788. In viewing this most splendid window, the spectator is at a loss which most

to

to admire, the genius of Mr. West, in the design, or, the exquisite skill of Messrs. Jarvis and Forrest in the execution of it. The painting this window we are told cost 4000l*.

* The idea of having so magnificent an ornament added to the most elegant gothic church, of its size, now existing, was first conceived by his present Majesty, who ordered Dr. L. to propose a plan for putting it into execution, who, in consequence of that command, and knowing that the Sovereigns and Knights of the Order of the Garter, had always been applied to, and had graciously condescended to subscribe to any ornaments, tending to the magnificence of the place of their instalment, ventured, in 1782, to propose a subscription by the Sovereign and Companions of the Order, the Dean and Chapter of Windsor, and also the Prelate and Chancellor of the Order of the Garter.

This proposal was graciously accepted by his Majesty, who immediately sent Nine Hundred Guineas to Dr. L. viz. 500 for himself, 200 for the Prince of Wales, 100 for the Duke of York, and 100 for the Duke of Clarence; with permission to apply, in his Majesty's name, as wishing success to the plan proposed. The foreign Princes, who were Knights of the Garter, readily subscribed 100 guineas each, upon Dr. L.'s applying to their ministers or agents, and all the other Knights 50 guineas each; the Dean and Chapter 500 guineas, and the Prelate and Chancellor 50 guineas each. His Majesty has, since his first subscription, paid 300l. and 700l. to Mr. Jarvis, for alterations in the original design. The whole subscription received by Dr. L. amounted to 3347l. 10s. The last mentioned 700l. paid Mr. J. is not included in this sum.

The next, which was in some degree included in the subscription plan, for that we have just described, is the

WINDOWS CONTAINING THE ARMS OF THE KNIGHTS.

In two of the windows near the Altar, one on the north, the other on the south side, are the arms of the Sovereign and Knights Companions, who subscribed towards the painting the east window of the choir. The Sovereign and the Prince of Wales have their supporters couchant, but the supporters of the other Knights are not in these paintings. Over the arms of each Knight, which are encompassed with the star and garter, are his crest and coronet; beneath the arms is the George, pendant to a ribband, on which is written the christian name and title.—These are on the south side,

G. R. III. 1782.

William Henry, of Gloucester.

Ferdinand, of Brunswick.

Henry Frederic, of Cumberland.

Prince William Henry, of Brunswick Lunenburg.

Charles, Prince, Duke of Brunswick.

Henry, Duke of Newcastle.

Hugh, Duke of Northumberland.

Charles, Marquis of Rockingham.

George, Duke of Marlborough.

Granville,

Granville, Earl Gower.
 Thomas, Viscount Weymouth.
 William, Earl of Shelburne.

On the north side are,

G. R. 1782.

Frederic, Prince of Hesse-Cassel.
 William, Prince of Orange.
 Frederic, Bishop of Osnabruck.
 Adolphus, Duke of Mecklenburg.
 Thomas, Duke of Leeds.
 George, Duke of Montague.
 Francis, Earl of Hertford.
 John, Earl of Bute.
 Augustus, Duke of Grafton.
 Sir Frederic North.
 William, Duke of Devonshire.
 Charles, Duke of Rutland.

We now come to the

EAST WINDOW IN THE SOUTH AISLE.

This was put up in June, 1792, and is painted in half tints, by Mr. Forrest, who assisted Mr. Jarvis in the great window, from a design of Mr. West's; it is a striking representation of the Angels appearing unto the Shepherds, announcing the nativity of our Saviour. Over the principal Angels, whose countenances are

animated almost beyond conception, is written, "Glory to God in the highest, and on earth peace, good-will towards men." On different scrolls, held by the rest of the heavenly host, are parts of sentences, from Luke, chap. ii. verses 10 and 11; making together, "Fear not: For behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord." At a distance in the back ground, are the Shepherds, with their sheep and dog, by moonlight.

The style of painting in this window, is different from any we have mentioned; it is well adapted to the light in which it is placed, and is esteemed a masterly performance.—On turning from this, the

WEST WINDOW IN THE SOUTH AISLE,

Presents a striking proof of the superlative abilities of the last-mentioned artists, in a brilliant representation of the Nativity of Christ. The Virgin Mary is seated with the infant Jesus sleeping in her lap, and Joseph, with the most devout attention, is holding a lamp, to give light to her while she performs her maternal offices. The Angel of the Lord, which is a very beautiful figure, accompanied with a group of cherubs, appears with an olive branch, seeming to proclaim peace and happiness to mankind. In the
back

back and fore ground, are various objects, either descriptive of the mean situation in which the birth of our Saviour happened, or allusive to the oblation which was to be offered up for the redemption of man. This, as has been intimated, was painted by Mr. Forrest, from a design of Mr. West's, and was put up in 1794.

WEST WINDOW IN THE NORTH AISLE.

Here we have the semblance of a female figure, said to be King Edward III's Queen, standing beneath a gothic canopy; and under this, are four ecclesiastics. This was put up in the year 1783, and will be removed in the autumn of 1796, to give place to one more worthy of being exhibited in this Chapel. The design, which is the Wise Men's offering, is by Mr. West, and is now painting on glass by Mr. Forrest.

MONUMENTS, VAULTS, &c.

Before we proceed to give a description of the monuments in this Chapel, it may be proper to acquaint the reader, that most of them were originally founded as chantries, and endowed with lands and other revenues for the maintenance of chaplains and priests, to sing masses there, for the souls of their several founders and their kindred.

Besides the several chantries founded at different times, there were heretofore held and celebrated in this Chapel, several anniversaries, or obiits, for the remembrance of pious persons and other benefactors to this Chapel; but as the observance of them has long since been laid aside, we shall omit further mention of them, and observe, that since the reformation, four general obiits only are observed annually, on the Sundays next preceding the four quarterly feasts, viz. March 25, June 24, September 29, and December 25, in commemoration of the founders, patrons, and benefactors to this Church, and the Order of the Garter; at which time, a particular service is made use of, and the several officers of the Church have an additional stipend.

HENRY VIII. &c.

Near the first haut pas of the choir, is the Royal Vault, in which are deposited the remains of Henry VIII. and his Queen, Jane Seymour, King Charles I. and a daughter of Queen Ann. Henry VI. and Edward IV. were also buried in this Chapel; the former in the south, the latter in the north aisle, near the altar. The monuments of these princes will be more particularly mentioned, in the order they are exhibited, by the sexton, in conducting the stranger round this much-admired Chapel.

KING

KING EDWARD IV.

At the east end of the north aisle, are deposited the remains of Edward IV. in a tomb covered with touchstone, over which is erected a beautiful monument, composed of steel, representing a pair of gates, between two towers of curious workmanship, after the gothic manner. The trophies of honour over the prince's grave, were richly ornamented with pearls, rubies, and gold, and hung secure 'till this Chapel was plundered, in 1642.

The steel front of this monument formerly faced the north aisle, but is now towards the altar; and, in 1790, was added, on the back part of it, towards the north aisle, a neat stone monument, chiefly composed of fragments, collected from other parts of the Chapel, and which contribute greatly to the beauty of the whole. In the front of the monument, is a fine black marble slab, and on it, in solid brass old English characters, **Edward iiif.** over these are his arms and crown, supported by angels; and at the base of the monument, on a flat stone, are counter-sunk, in the characters before-mentioned,

King Edward iiif, and his Queen, Elizabeth Widdville.

On a stone adjoining, in like characters, are
**George, Duke of Bedford, and Mary, fifth Daughter of
Edward iiif.**

In

In the beginning of March, 1789, as the workmen were employed in preparing the ground for a new pavement, they perceived a small aperture in the side of the vault, which curiosity soon rendered sufficiently large to admit an easy entrance to the interior part. This was found to contain a leaden coffin, seven feet long, with a perfect skeleton, immersed in a glutinous liquid, with which the body is thought to have been embalmed*, as it is near 307 years since its interment. As soon as the labourers had communicated this discovery, the public eagerly flocked to the Chapel; many of them found ways and means to gratify their curiosity, and had not a timely check been put to it, the whole of the remains would soon have been dispersed over various parts of the earth; one secreting some hair, a second, a tooth, and a third, a finger, &c. &c. who now boast their plundered reliques of this magnanimous prince. On the top of the before-mentioned coffin, was placed another, supposed to be made of cedar, and to contain the remains of Elizabeth Widville, Queen of Edward IV. but these were greatly decayed. On the inside of the vault were inscribed several names and characters, but which probably were done by the attendants at the funeral, or, the workmen employed in the erection

* In contradiction to this, some philosophical gentlemen are of opinion, that the liquid and sediment contained in the coffin, were simply water and earth, to which all bodies resolve.

erection of the vault, many of them being written in chalk, and as none of them immediately appertain to the King, except the name Edward,

DR. W. WADE.

In a recess in the aisle, at the back of the altar, is a neat marble monument, erected by Lieutenant General George Wade, in memory of his brother, Dr. William Wade, fellow of Trinity College, Cambridge, and canon of this Royal Chapel. He died Feb. 1, 1732, in the sixty-second year of his age.

THEODORE RANDUE.

Adjoining to the last, in a similar recess, is a monument to the memory of Theodore Randue, Esq. keeper of Windsor Palace, in the reign of Charles II. who died April 30, 1724, in the eighty-second year of his age. He bequeathed, by his last will, the sum of 6400l. to public charities, the particulars of which are inscribed on his tomb.

The two last mentioned monuments were originally erected near the west end of the chapel; the former in the north, the latter in the south aisle, and were removed hither in June, 1789.

LINCOLN CHAPEL.

At the south east corner of this church is a small chapel, wherein are interred the remains of Edward,
Earl

Earl of Lincoln, a nobleman as eminent for his wisdom in the senate, as for his naval and military abilities and conduct. The 1st of Edward IV. he was made admiral of the fleet sent to Scotland, and afterwards Lord High Admiral of England. After a life spent with honour and success, in the service of four of the most illustrious princes, his lordship departed this life, Jan. 16, 1584, and a handsome monument was erected to his memory by his lady, who is also buried here.

This monument is of alabaster, with pillars of porphyry. On the top are the effigies of his lordship, lying prostrate on a mat of curious workmanship, dressed in armour, his feet resting on a greyhound, collared and chained : by his side lies his lady, in her robes of state, her head resting on an embroidered cushion, and her feet on a monkey. Round the monument are their sons and daughters on their knees.

This monument, which in many parts was greatly defaced, was repaired in 1789, by order of the Duke of Newcastle.

On the west side of the chapel are the family arms, curiously sculptured in alabaster and blazoned.

BEAUCHAMP, BISHOP OF SALISBURY.

In an arched tomb, at the east end of the south aisle, lies Richard Beauchamp, Bishop of Salisbury, who was the first Chancellor of the most noble Order of the Garter ;

Garter; and in an arch opposite to this tomb, formerly lay a missal, or breviary, as appears by this inscription underneath:

Who lyde this book here: The reverend Father in God, Richard Beauchamp, bishop of the diocess of Sarysbury. And wherefore: To this intent, that preestes and ministers of Goddis church may have the occupation thereof, seyving divyne service, and for all othir that lysten to say thereby their devotyon. Asketh he any spiritual mede: Yee, asmoche as oure Lord lyst to reward him his good intent: Praying every man whose dute or devotyon is eased by this booke, they will say for him thys commune oryson, Domine Jesu Christe, knelyng in the presence of this holy crosse, for the which Reverend Fadir abovesaid hath graunted of the trefure of the church to every man 40 dayys of pardon.

On the centre stone of the arch over this part of the aisle, is curiously cut a representation of King Edward IV. and the above bishop, on their knees before the holy cross.

KING HENRY VI.

Historians are much divided concerning the death and burial of this prince: but the most received opinion is, that he was murdered in the Tower, by Richard, Duke of Gloucester, on the 21st of May, 1472. His corpse was, the next day, carried to St. Paul's Church,

Church, and from thence conveyed by water to Chertsey, in Surrey, and buried; but it was removed from thence in the reign of Richard III. to this choir, and a second time interred. From the sanctity of this Prince's life, a general opinion prevailed, that miracles were wrought through his intercession: His reliques were therefore had in such veneration, that Henry VII. applied to the Court of Rome for his admission into the Calendar of Saints, and also for a licence from the Pope, to remove the body from Windsor to Westminster Abbey, to be interred with great solemnity, probably in his new erected chapel; but the exorbitant demands of the Church of Rome, not agreeing with the avaricious temper of Henry VII. the first intention was dropped, and the latter laid aside. From this application the report probably gained credit, that the royal body was actually removed; yet it is evident, from the will of that Prince, that it never was put into execution. The whole arch under which this Prince is interred, was, according to the will of Henry VIII. sumptuously decorated, and there at present appears on the centre stone, the royal arms, supported by two antelopes, chained together with a golden chain, which, on the late repair of the chapel, were cleaned and emblazoned; but the various ensigns and devices on the different parts of the arch were totally obliterated.

Though

Though it be pretty evident from the above particulars, that the remains of Henry are deposited in this chapel; yet, as some may still have their doubts on the subject, it is to be regretted, that the very rude treatment shewn to the bones of Edward, should have operated to suppress that desire of information respecting Henry, which otherwise might have been easily and decently gratified at the time the chapel was repairing: however, not a single brick belonging to this vault was suffered to be removed, notwithstanding the workmen had occasion to dig down several feet close by the side of it.

CHARLES BRANDON.

Near the south door of the choir, is buried, Charles Brandon, Duke of Suffolk, who married Mary, Queen Dowager of France, and sister to King Henry VIII.

On a marble tablet was formerly this inscription:

Here lies Charles Brandon, Duke of Suffolk, who married King Henry VIIIth's sister, and died in his reign, August 1545, and was buried at the king's own charge.

Nothing now remains to distinguish the grave of this noble duke but a black marble grave-stone, with this simple inscription—Charles Brandon.

OXENBRIDGE CHAPEL.

Farther towards the south door of the Chapel is a small chantry, dedicated to St. John the Baptist, erected in the year 1522, by John Oxenbridge, canon and benefactor to this church. The screen is in the Gothic taste. Over the door is a lion rampant, with many escalops round him, with the rebus of the founder's name, viz. an Ox, the letter N, and a Bridge. Within this Chapel is painted St. John the Baptist, preaching in the Wilderness; his head delivered to the damsel; and the damsel presenting it to Herod.

ALDWORTH CHAPEL.

Contiguous to that which we last described, is a small chapel, wherein are deposited the remains of Dr. Oliver King, Bishop of Bath and Wells, and register of the Order of the Garter, under an altar monument. Also several of the family of Aldworth, are interred here, from which it takes its present name; though it evidently appears to have been built by the above learned Bishop, from the paintings on the wall and other devices relating to that prelate.

These paintings are greatly decayed, and probably will soon be entirely obliterated, as they are not in a style to merit preservation.

Opposite to Aldworth Chapel are painted, on panels of oak, carved and decorated with the arms, devices,

vices, and bearings peculiar to each prince, the portraits at full length, of

Prince Edward, son to Henry VI.

King Edward IV.

King Henry VII.

Underneath these paintings is a Latin inscription, desiring the reader to pray for the soul of Mr. Oliver King, professor of law, chief secretary to the above princes, &c. and who, as was before observed, lies buried in the chapel adjoining.

BRAY CHAPEL.

This Chapel was built in the reign of Henry VII. by Sir Reginald Bray, one of the knights companions of the order, who was also a liberal benefactor towards finishing the body of the Chapel, as is manifest from his arms, crest, and other devices peculiar to him, being cut and placed in different parts of the roof, and likewise on the beautiful stone screen which divides this Chapel from the body of the Church. This gentleman was many years in the service of Margaret, Countess of Richmond and Derby; was highly instrumental in advancing her son, Henry VII. to the throne, and in uniting the Two Royal Houses of York and Lancaster, by the marriage of that Prince to Elizabeth, daughter of Edward IV. To his great abilities as a statesman, he joined a happy knowledge of architecture,

ture, as the Chapel of St. George and Henry VIIIth's at Westminster, do both sufficiently testify.

On preparing a vault for Dr. Waterland, a leaden coffin of an ancient form was found, which was adjudged to be the coffin of Sir Reginald Bray, and was therefore, by order of the Dean, immediately arched over. He died anno 1502.

DR. GILES THOMSON.

The first monument, in the order that they are usually exhibited, is that of Dr. Giles Thomson, Bishop of Gloucester. It is of alabaster, with a bust of the Bishop, in an episcopal habit, with this inscription:

Hic situs est ÆGIDUS TOMSON hujus capellæ
quandam Decanus, &c.

Which may be thus translated:

Here lieth Giles Tomson, formerly Dean of this chapel, whose mind was upright, tongue learned, and hands pure. He was born at London, educated at Oxford, in the College of All-Souls; ever a friend to the good, indigent and learned. Though his mortal body lies under the earth, his soul is raised by piety to the skies.

He was thirteen years Dean of this Chapel, during which he was in manners grave, prudent, and pious. Afterwards he was presented to the Bishoprick of Gloucester, by his most serene Majesty, King James, and
the

the following year snatched away by death, June 14, 1612, aged 59.

RICHARD WORTLEY.

Adjoining to the last, is a monument supported by two pillars of curious marble, and the whole encompassed with a beautiful foliage. On the tomb is inscribed,

In obitum RICHARDI WORTLEY de WORTLEY
in commitatu Ebor.

Equitis Aurati, qui obiit 25 Die Junii 1603.

The Epitaph is in Latin, and is thus translated,

Wortley, the grief and glory of his age,
Of People, King, and Knights, the love and grace,
Here lies entomb'd; his loss his Country grieves,
His loss the Poor, to both his aid he gave;
When will Truth, Piety, and the sacred train
Of Virtues, find so good, so great a Man?
One like him's found, but of the female kind,
Unlike in sex, his Wife's the same in mind.

WILLIAM FITZ-WILLIAMS.

The next is an altar monument, of grey marble, and on a plate of copper, affixed to the back, is a Latin inscription. In English thus:

This Tomb is all that remains to you, *William Fitz-Williams*:

Thy scanty lot's confin'd to this small urn,
All else from thee, by greedy death is torn;
Wealth, Honour, Beauty, all the outward Grace,
By Fortune furnish'd, thou did'st once possess;
All but the Mind and Fame; in Heaven lives
Thy Mind, thy Fame in ev'ry mouth survives.

He died, Oct. 13, 1659.

DR. BRIDEOACK.

Cloſe to the laſt mentioned, is a marble monument, erected to the memory of Dr. Brideoack, Biſhop of Chicheſter, who lies cumbent in his episcopal robes, with a mitre on his head, and a croſier by his ſide. Over the biſhop is a Latin inſcription, which we have thus tranſlated :

Sacred to the memory of the reverend father in Chriſt, Ralph Brideoack, who put off this mortal life in a good old age, in God. He was a man reſolutely good and great, yet lowly minded ; a valuable treasure of the attic, and all ſorts of eloquence. During the exile of Charles II. he was ſtripped of his property, and at his return, made canon of this chapel, Dean of Salisbury, and afterwards Biſhop of Chicheſter ; hoſpitable, and a friend to virtue ; he was to his diocēſ like a father to his family, who, eager for the ſafety of others, while regardless of his own, in viſiting his flock, was ſeized with the then raging fever, and died in the exerciſe of his episcopal function, on the 9th of October, 1678, in the 64th year of his age.

His inſoluble widow has erected this monument to the memory of the beſt of huſbands.

DR. WATERLAND.

In the middle of this Chapel is interred, the late reverend and learned Dr. Waterland, and his widow ; and on a black marble grave ſtone is inſcribed,

Daniel Waterland, S. T. P. Hujus Eccleſiæ Canonicus,
ob. December 23, Ætat. 58.

BEAUFORT

BEAUFORT CHAPEL.

At the west end of the south aisle, is a small Chapel, dedicated to the Virgin Mary, called Beaufort Chapel, many of that ancient and noble family being buried here. In this Chapel are two noble marble monuments; one erected to the memory of Charles Somerset, Earl of Worcester, and Knight of the Garter, who died, April 15, 1526, and his lady, Elizabeth, daughter and heiress of William, Earl of Huntingdon. The Earl lies dressed in the habit of the garter, with his head resting on a helmet; and on his right side is his lady, in her robes of state.

On the back, sit two angels, weeping; and at their head stands an angel, displaying their arms within the garter. This monument is inclosed within a screen of brass work, gilt; and has no inscription on it.

The other monument is to the memory of Henry Somerset, late Duke of Beaufort, Knight of the Garter. It is of white marble, exceedingly magnificent; two columns of the Corinthian order, with their shafts entwined with leaves and flowers, support the upper part of the monument, on which is placed, on each side, a flaming urn, adorned with leaves and flowers; and in the centre, the duke's coat of arms. In the middle, below, is his grace, dressed in his robes, in a reclining posture. Over him are curtains hanging down by the columns on each side, while on the back ground, are
repre-

represented in relievo, in the clouds, two angels holding a crown and palm, and several cherubs. Below the duke, is St. George, killing the dragon; and on each side of the monument, between the columns, stands a statue, one representing justice, the other fortitude. On the base is a Latin inscription, to the following purport:

Beneath this marble, loaded with years and honours, sleeps Henry Somerset, Duke of Beaufort, Baron Herbert, of Chepstow, Rheglan, and Gower, and Knight of the most noble Order of the Garter, eminent for his virtue and nobleness of soul. In him was united a singular prudence, with a renowned justice. He not only restored his fortune, which was overthrown by his enemies, but happily increased his ancient honours. Nor was he so intent upon his own private interest, as to neglect that of the public; for he was, in the reigns of Charles and James the second, president of the council in the principality of Wales, governor of the counties and cities of Gloucester, Hereford, Bristol, and all Wales; governor of the Castle of Briavel, and principal verdurer of the Forest of Dean; Lieutenant of the Boroughs of Malmesbury, Tewkesbury, and Andover; Chamberlain and Privy Counsellor to both the Charles's, to whom he cleaved with unspotted honour. He had to wife, Mary, the eldest daughter of the most honourable Arthur, Lord Capel, whom he dearly loved, by whom he had a most numerous offspring, &c. He died, aged 70, January 21, 1639.

On

On a neat marble tablet, affixed to the wall of the Chapel, is the following inscription :

This Chapel, (belonging to his ancestors) wherein lie buried not only the bodies of those whose tombs are erected, but likewise that of Henry, late Marquis of Worcester, his grandfather, (so eminent for the great supplies of men and money afforded to his sovereign King Charles the Martyr, whose cause he espoused) and for keeping his Castle of Rheglan with a strong garrison, at his own expence, until it became the last but one in England and Wales that held out against the rebels, and then not yielding it until after a long siege, to Lord Fairfax, generalissimo of the parliament forces ; in revenge of which obstinacy, as they termed it, it was demolished, and all the woods and parks, which were vast, cut down and destroyed, and his estate sold by order of the then rebellious parliament, to the great damage of himself and his posterity. Wherein also lies the body of

HENRY, THE RESTORER'S FIRST-BORN SON.

This Chapel being, in the time of the aforesaid rebellion upon the before-mentioned account, much defaced, and the brass work, to a considerable value, plundered and embezzled, was restored to its primitive form and shape, and what was wanting thereto supplied, at the expence and charge of his grace, Henry
Somerset,

Somerfet, Duke of Beaufort; whose monument, &c. we have already given an account of.

The late repairs of this Chapel, was at the expence of the present Duke of Beaufort.

URSWICK CHAPEL.

At the north-west corner of this church, is Urfwick's, or the Bread Chapel, so called from Dr. Christopher Urfwick, Dean of Windsor, and joint promoter with Sir Reginald Bray, in finishing this fabric. This gentleman was also a faithful servant to Henry VII. before his accession to the throne, and was afterwards employed by that prince on many embassies to foreign princes, on the most important subjects; and was in so great favour, that he was offered the greatest ecclesiastical honours, all which he refused, and anno 1505, resigned this deanery, and all his other preferments, contenting himself with the duties of his private parsonage, at Hackney, where he died and was buried, 1521. His epitaph may be found in Weaver's funeral monuments; and, on the stone screen of this Chapel, is an ancient inscription in Latin, in English thus:

Pray for the souls of King Henry VII. and Christopher Urfwick, sometime Lord Almoner to the King, and Dean of this Chapel. Hail Mary, and blessed be thy most holy mother Ann, from whom thy most pure virgin flesh issued without stain. *Amen.*—God have
mercy

mercy on the souls of King Harry the seventh, and Christofyr Urfwyck, and all Christian souls. *Amen.*—
O God, who by thy only begotten son didst redeem mankind, being incarnate of the virgin's womb, and having suffered death, deliver we beseech thee the souls of Harry VII. and Christofyr, and all those whom Christofyr offended during life, from eternal death, and bring them to eternal life. *Amen.* God have mercy.

In this Chapel is a neat marble tablet, to the memory of Colonel Robert Brudenell, son of the Earl of Cardigan; he was deputy-governor of Windsor Castle, under his brother, the Duke of Montague, and died October 20, 1768.

RUTLAND CHAPEL.

This Chapel is in the middle of the north aisle, and in the centre of it is a neat alabaster monument, erected to the memory of Sir George Manners, Lord Roos, in the reign of Henry VIII. and of the Lady Ann, his wife, niece to Edward IV.

Sir George lies dressed in armour, his head resting on a helmet, and his feet on a unicorn, couchant. By his side lies his lady, in her robes of state, which were once beautifully blazoned, her head resting on a cushion, supported by two angels. On each side of the tomb are their sons and daughters; and at one
end,

end are angels displaying the family arms. Sir George died Oct. 23, 1513, and Lady Ann, April 22, 1526.

In this Chapel is another memorial of this noble family, viz. a brass plate, gilt, whereon are the effigies of Ann, Duchess of Exeter, sister to King Edward IV. and mother of the above Lady Ann Manners, and Sir Thomas Syllinger, her husband, with their arms blazoned, and a crucifix between them, with this insertion :

Within this Chapel lieth buried, Ann, Duchess of Exeter, sister to the noble King Edward the fourth, and also Sir Thomas Syllinger, Knyght, her husband, who hath founde wythyn thys college a chantrie with two prests singng for evermore. On whose soul God have mercy. The which Anne, Duchess, died in the year of our Lord, a thousand cccc lxxv. the dominical letter D primum S XIII. day of January.

On a like plate, under the next window is engraved,
MAGISTER ROBERTUS HONEYWOOD.

Legum Doctor,

In the middle of the plate, the Doctor is represented in the habit of his degree, with St. Catherine behind him, kneeling before the Virgin Mary, with our Saviour in her lap.

HAST-

HASTINGS' CHAPEL.

On the west side of the choir door, in the north aisle, is a Chapel, built by Elizabeth, the wife of William; Lord Hastings, Chamberlain to King Edward IV, and Master of the Mint, who for his loyalty to that Prince, and his royal issue, was put to death by Richard III. in the Tower of London.

The roof of this Chapel is neat, and was formerly richly ornamented and gilt. At each end are several niches, in which images appear to have been placed, and under them several angels, displaying the arms of the family of Hastings.

This Chapel is dedicated to St. Stephen, whose history is painted on four panels in the inside of it, and still well preserved.

In the first panel is St. Stephen preaching to the people; in the second he is represented before the tribunal of Herod; in the third is the stoning of this primitive martyr, by the Jews; and in the fourth the saint is represented in a sleeping posture, and above him his beatification. On the fore ground is inscribed in Latin,

“He dies in the Lord, by whom eternal life is given;” and under the several panels, are similar apposite sentences.

The grave stones in the various parts of the Chapel not being usually noticed by strangers, we have

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omitted

omitted to point them out, as a particular account of them would swell this compendium beyond its intended limits.

QUEEN'S CLOSET.

On the north side of the choir, adjoining to the altar, is a gallery, called the Queen's Closet, formerly used only for the accommodation of the ladies at an installation: in 1780 it was considerably repaired, and completely furnished with desks, stools, cushions, curtains, &c. and here their Majesties and the royal family attend divine service, every Sunday morning during their summer residence at Windsor.

The wainscot and canopy are both in the Gothic style, and neatly painted in imitation of Norway oak. The curtains are of fine garter blue silk, and the chairs and stools are covered with the same. On the covers of the cushions, within an oval, encircled with flowers, are neatly worked the letters G. R.

In the second window are neatly painted the arms of their Majesties, by Bristow; a sun-flower by West, and a rose, by Jarvis.

In the third window is St. Catherine, and the crowning of Queen Esther.

In the east window is a representation of Nabal receiving David's messengers, vide 25th chap. 1st Book of Samuel.

In the window, on the south side of the closet, is
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an excellent piece, in ancient stained glass, of the Wise Men's Offering.

The upper part of the window, next the choir, is beautifully ornamented with Mosaic glass; in this window are three pieces, representing the Dissipation, Distress, and return of the Prodigal Son; the arms of Henry VII. and other representations, which add to the ornament and decent neatness of the whole.

CHAPTER HOUSE.

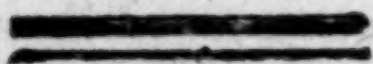
At the east end of the north aisle is the Chapter House, wherein all the business of the College is transacted: this room is not usually shewn to strangers, yet we presume the following particulars will be acceptable to the reader.

Fronting the entrance is a fine whole length of the renowned and victorious Edward III. in his robes of state; in his right hand he holds a sword, bearing the crowns of France and Scotland, in token of the many conquests he gained over those nations. Round the frame is written this inscription:

EDWARDUS TERTIUS INVICTISSIMUS ANGLIÆ
REX, HUIUS CHAPELIE ET NOBILISSIMI ORDINIS
GARTERII FUNDATOR.

On one side of this portrait is kept the all conquering sword of this renowned Prince, which is six feet nine inches long.

The stranger having gone thus far, it is necessary he should now feel for his loose silver, as the Sexton by this time is preparing to make his bow.



WOOLSEY'S TOMB-HOUSE.

Adjoining to the east end of St. George's Chapel, is a free stone edifice, built by King Henry VII. as a burial place for himself and his successors, Kings of England; but this Prince afterwards altering his purpose, began the more noble structure at Westminster, and this fabric remained neglected until Cardinal Woolsey obtained a grant of it from King Henry VIII. and with a profusion of expence unknown to former ages, designed and began here a most sumptuous monument for himself, from whence this building obtained the name of Woolsey's Tomb-House. This monument was so magnificently built, that Lord Bacon, in his Life of Henry VIII. says it far exceeded that of Henry VII. in Westminster Abbey; and at the time of the Cardinal's disgrace, the tomb was so far executed, that Bandedetto, a statuary of Florence, received 4250 ducats for what he had already done, and 380l. 18s. sterling had been paid for gilding only half of this sumptuous monument.

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The Cardinal dying soon after his retirement from court, was privately buried in one of the Abbey Chapels at Leicester, and the monument remained unfinished, and in 1646 became the plunder of the rebels; and the statues and figures of gilt copper, of exquisite workmanship, made for the ornament of the tomb, sold to carry on the rebellion.

King James II. converted this Chapel into a popish Chapel, and mass was publicly performed here. The ceiling was executed by Verrio, who is allowed to have here excelled his other performances. The walls were finely ornamented and painted, but the whole having been entirely neglected since the reign of James II. is now in a state of decay, and being no appendage to the College, it waits the royal favour to retrieve it from the disgrace of its present appearance.



C H A P. VII.

A SUMMARY ACCOUNT OF THE COLLEGE OF
ST. GEORGE.

THE Royal College of St. George, which has the honour of having the Order of the Garter attached to it, was first incorporated and endowed by letters patent of the 22d of Edward III. about three quarters of a year before the institution of the most noble Order of the Garter, and on that day twelvemonths the statutes of the College bear date; being made by virtue of the pope's authority, the King's command, consent of the Bishop of Salisbury, (in whose diocese the Chapel is situated) and of the Dean and Chapter of Salisbury. By the above-mentioned authorities, the Bishop of Winchester instituted a College within the Chapel of St. George, consisting of one custos, twelve secular canons, thirteen priests, four clerks, six choristers, and twenty-four alms-knights, besides other officers. These letters patent were confirmed, and several immunities granted by Henry VI. and Edward IV. as also by an act of Parliament of the 22d of Edward IV. Several statutes were likewise made for perpetuating and well governing this College, by Henry VIII. Edward VI. and

and Queen Elizabeth; and the present establishments on this foundation are as follow:

A Dean, who is president over the rest of the College, both in civil and ecclesiastical jurisdiction. He is presented by the King, and instituted by the Bishop of Winchester.

Twelve canons, or prebendaries, who, with the dean, constitute the legislative body of this College. These also are presented to their prebends by the King, but instituted and installed by the Dean, or his deputy.

Seven minor canons, who, at their admission, according to the statutes of the College, are bound to be Deacons, and at the next time appointed for ordination, to be ordained priests. Each of these canons had at first but the annual pension of eight pounds sterling; but this was increased by Edward IV. and Queen Elizabeth, and since by the College, to thirty pounds per annum. In addition to this, the late Mr. Isaac Chapman, minor canon of this Chapel, who died February 8, 1781, bequeathed ten pounds a year to each of the minor canons; so that, if we include the value of their houses, which some of them let, their annual income may be estimated at about sixty pounds.

Thirteen clerks, who, after the foundation of the College by Edward III. were taken into the choir, for the service thereof. One of them being organist, has a double clerks place, and is therefore accounted

as

as two of the thirteen; their salaries are twenty-two pounds ten shillings per annum each. These also have each an house allowed them.

Ten choristers; these were appointed for the further service of the choir, for which, the six seniors have a stipend of twelve shillings, and the four juniors six shillings a month. Formerly there were only eight of these, which is the reason the pay of the four younger ones is but half what it was originally.

The officers appointed for the business of the College, are a steward, treasurer, steward of the courts, chapter-clerk, chanter, and verger; two sextons, two bell-ringers, a clock keeper, and a porter.

POOR KNIGHTS.

King Edward III. out of the great respect he bore to military honour, and the regard he had for those who behaved themselves bravely in his wars, yet afterwards became reduced in their circumstances, took care to provide an honourable asylum, and comfortable subsistence for them in their old age, by uniting them under one corporation and joint body with the custos and canons. These were called milites pauperes, and since poor, or alms-knights. The number at first was twenty-four. On account of some difference between the dean and canons, and the alms-knights, by an act of the 22d of Edward IV. it was enacted, that the dean and canons, and their successors, should be for
ever

ever quit and discharged from all manner of charge, of or for the said knights; and Queen Elizabeth, immediately after her coming to the throne, agreeable to the will of her father, King Henry VIII. made a special foundation for thirteen poor men, decayed in wars, and such like service of the realm, to be called the Thirteen Knights of Windsor, and there kept in succession. Her Majesty likewise established certain rules and orders for the well governing the said Knights; and appointed the dean and canons, and their successors, to enforce their observance of the said rules.

By these statutes it was declared, that the Thirteen Knights should be elected of gentleman brought to necessity through adverse fortune, and such as had spent their time in the service of their prince; that one of the thirteen should be chosen governor over the rest; that they were to be men unmarried, and none of them afterwards permitted to marry, on pain of losing their places; but these rules, as well as some others, are not strictly adhered to.

The present number of alms-knights is thirteen of the Royal Foundation, and five of the Foundation of Sir Peter Le Maire, in the reign of James I. The former were endowed by Henry VIII. with lands of the yearly value of 600*l.* and the latter by Sir Peter Le Maire, with an estate of 230*l.* per annum, and the houses of those on the Royal Establishment are repaired at the expence of the Crown; but those of Sir Peter
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Le Maire's Foundation, at the charge of the Knights themselves, who also pay nine pounds a year land-tax.

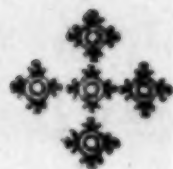
In addition to the above-mentioned eighteen, Samuel Travers, who died about 1728, by his will and testament, bearing date the 16th of July, 1724 ; after giving several pecuniary legacies, devised the residue of his real and personal estates to his executors therein named, upon trust, that they should, out of the rents and profits thereof, settle an annuity of 60*l.* to be paid to each of Seven Gentlemen, to be added to the Poor Knights of Windsor, and that a building might be erected or purchased in or near the Castle of Windsor, for an habitation for the said Seven Gentlemen, who were to be supernuated or disabled Lieutenants of English men of war. That part of Mr. Travers's will relating to this endowment is as follows:

“ ————— I therefore give, grant, devise, and bequeath, all the rest and residue of my estate, my funeral charges and legacies being first paid, my manors, lands, tenements, and hereditaments, in the County of Essex, and elsewhere, with all debts, arrears, bills, bonds, and other specialities, goods and chattels, with all my estate both real and personal, whatsoever and wheresoever, to my said executors, Walter Cary and Samuel Holditch, and their heirs,
upon

upon special trust and confidence that they shall and will, out of the rents, issues, and profits, of the said estate, settle an annuity, or yearly sum of 60l. to be paid to each and every one of Seven Gentlemen, to be added to the present Eighteen Poor Knights of Windsor, which said annuity is to be charged upon an estate of 500l. per annum, to be purchased and set apart for that purpose, in the County of Essex, by the said executors and trustees; and I humbly pray his Majesty the said Seven Gentlemen may be incorporated by charter, with a clause to enable them to purchase and hold lands in mortmain, and that a building, the charge thereof to be defrayed out of my personal estate, may be erected or purchased in or near the Castle of Windsor, for a habitation for the said Seven Gentlemen, who are to be superannuated or disabled Lieutenants of English Men of War; but the repairs to be in the first place paid out of the said estate of 500l. per annum, and then 12l. per annum to be paid to the Governor or senior of the Seven, and the remainder to be equally divided between him and the other Six. And I desire those Gentlemen so to be incorporated, may be single men, without children, inclined to live a virtuous, studious, and devout life, to be removed if they give occasion of scandal; and I would have them live in a Collegiate manner, in order whereto I would have 26l. per annum deducted out of their several allowances, to keep a constant table: And I do appoint the Chief Governor of Windsor

Windfor Castle, the Dean of Windfor, and the Provost of Eton College, visitors; with power for them, or any two of them, to act as vacancy shall happen.—I desire they may be thus supplied: The Commissioners of the Navy to chuse three Lieutenants for each vacancy, out of which the Lord High Admiral, or Commissioners of the Admiralty for the time being, shall chuse two, and the King's Majesty to nominate one of them, and so on from time to time for ever."

It is to be observed, that this will was made prior to the statute of Mortmain; but, notwithstanding which, it was opposed by the heirs at law, and the representatives of the testator; and the property had, for a great number of years, as well on account of other bequests, as this, been the subject of Chancery suits. However, the Court of Chancery having lately passed a decree in favour of the will, it is said to have been resolved to put it forthwith into execution. See Note, p. 49.





OF THE INSTITUTION, &c. OF THE ORDER
OF THE GARTER.

THIS most noble Order of the Garter, is allowed to excel all other institutions of honour in the whole world; and though various are the accounts given by different historians, of the origin and institution of it, yet the most authentic records agree in the following particulars:

King Edward III. influenced by a thirst for martial glory, gave himself up to military affairs, making St. George the martyr, who was a man of great renown for chivalry, his patron; and being engaged in a war, for the recovering his rights in France, and making use of the best martialists of the age, he thereupon designed (induced by its ancient fame) to restore King Arthur's round table, and for that purpose invited hither the gallant spirits from abroad; and that he might endear and bind them to himself, he, upon new-year's-day, 1344, issued out letters of protection, for the safe going and returning of foreign knights, to try their valour at the solemn jousts, to be held at Windsor, on the 19th of January ensuing, when he provided a great supper to begin the solemnity:

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lemnity; and then ordaining this festival to be annually held at Whitsuntide, he, for that purpose, erected a particular building in the Castle, wherein he placed a table, 200 feet in diameter, and thereat entertained the knights, at his own expence of 100l. a week. And about three years after, issuing out his garter, for the signal of a battle that was crowned with success (which is conceived to be the battle of Cressy, where he took the French King prisoner, and brought him to England) he, upon so remarkable a victory, took occasion to institute this order, giving the garter pre-eminence amongst its ensigns, whence the select number whom he first incorporated, were stiled Knights of the Golden Garter; an order by companionship, illustrated by eight Emperors of Germany, five Kings of France, three Kings of Spain, seven Kings of Portugal, one King of Poland, two Kings of Sweden, six Kings of Denmark, two Kings of Scotland, one King of Prussia, one King of Arragon, two Kings of Naples, one King of Sicily and Jerusalem, and one King of Bohemia; seven Princes of Orange, and a numerous list of Princes, Electors, and Dukes, of the first states of Europe.

THE HABIT and ensigns of this most noble order, are eminently distinguishable and magnificent, and consist of the following particulars, viz. the garter, mantle, surcoat, hood, george, and collar. The four first were assigned by the founder, and the george and collar by King Henry VIII. and all these together are called the whole habit of the order.

THE GARTER, which, as before mentioned, has the pre-eminence, as being that from which the order is denominated, is the first part of the habit presented to foreign princes and absent knights; who, and all other knights elect, are therewith first adorned;

adorned; and is of so great honour and grandeur, that by the bare investiture with this noble ensign, the knights are esteemed companions of the greatest military order in the world. This noble ensign, the garter, which is worn on the left leg, between the knee and calf, was so instituted by the founder, at the erection of the order; and was to put in mind the companions, that, as by their order they were joined in a firm league of amity and concord, so by their garters as by a fast tie of affection, they were obliged to love one another. And lest this strict combination might seem to have any other aim or end, than what was honourable and just, as to the said king's obtaining his kingdom of France, &c. he caused to be enamelled on the said garter, this motto, *Honi soit qui mal y pense*:—Evil be to him that evil thinks.

WHEN THE SOVEREIGN designs to elect a companion into this most illustrious order, the chancellor belonging to the said order, draws up the letters, which, passing both under the sovereign's sign manual and the signet of the order, are sent to the person by garter, principal king at arms, and are to the following effect:

“We, with the companions of our most noble Order of the Garter, assembled in chapter, holden this present day at our Castle of Windsor, considering the various fidelity you have shewn, and the honourable exploits you have done in our service, by vindicating and maintaining our just right, &c. have elected and chosen you one of the companions of our order.—Therefore we require you to make your speedy repair unto us, to receive the ensigns thereof, and be ready for your installation, on the ——— day of this present month, &c.”

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The garter, which is of blue velvet, bordered with fine gold wire, (having commonly the letters of the motto of the same) is buckled upon the leg, at the time of the election, with this ceremony :

“ To the honour of God omnipotent, and in memorial of the blessed martyr, St. George, tie about thy leg, for thy renown, this noble garter; wear it as a symbol of the most illustrious order, never to be forgotten or laid aside, that thereby thou may’st be admonished to be courageous; and having undertaken a just war, in which thou shalt be engaged, thou may’st stand firm, valiantly fight, and successfully conquer.”

The garter being thus buckled on, and the words of its signification pronounced, the knight elect is brought before the sovereign, who puts a deep blue ribband beltwise over his left shoulder, whereunto is appendant, wrought in gold, within the garter, the image of St. George, on horseback, with his drawn sword, encountering the dragon. The admonition is thus :

“ Wear this ribband about thy neck, adorned with the image of the blessed martyr and soldier in Christ, St. George, by whose imitation provoked, thou may’st o’erpass both prosperous and adverse adventures; that having stoutly vanquished thine enemies, both of body and soul, thou may’st not only receive the praise of this transient combat, but be crowned with the palm of eternal victory.”

Having thus briefly spoken of the institution of the order, and of the garter and george wherewith a knight-companion is invested at the time of his election, we shall now proceed to the ceremonial of installation, which is always performed in St. George’s Chapel, in the lower ward of Windsor Castle.

The

The commissioners appointed to install the knights elect, being robed in the complete habit of the order, meet in the great chamber of the deanery, where garter, and the other officers of the order, attend in their habits; and the knights elect come thither in their under habits only, with their caps and feathers in their hands.

When there is a proctor, or proxy, he comes in his ordinary habit.

The knights not named in the commission, are first conducted to the Chapel, preceded by the poor knights, canons of Windsor, and officers at arms, all in their proper habits, who, on entering the choir, make their usual reverences of bowing, first to the altar, and then to the sovereign's stall; after which, the knights are seated in their respective stalls.

Then the poor knights, canons, &c. return to the dean's hall, from whence the procession begins thus.

Poor Knights, two and two.

Canons, two and two.

Pursuivants, two and two.

Heralds, two and two.

Kings at Arms.

The knights elect, with their caps and feathers in their hands, the juniors going first.

Register of the order, with garter king at arms on his right hand, and usher of the black rod on his left, in their crimson satin mantles.

Then the knights commissioners in their robes, and covered with their caps and feathers.

Thus the knights are conducted into the north aisle of the Chapel, where they all make a stand, while the knights elect retire to their seats placed behind the altar, and the three officers, register, garter, and black rod, enter into the chapter-house, and after them the knights commissioners, who seat themselves at the table according to their seniority.

Then garter presents the commission to the senior knight (commissioner) who gives it to the register to read, which being done, it is returned to him again, who re-delivers it to the register to be entered.

Garter is now sent to conduct the senior knight elect to the chapter-house door, where he is received by the commissioners; and in the same manner the other knights elect are conducted, one by one, according to their seniority.

Garter then presents the lords-commissioners the furcoat of the senior knight elect, who invests him therewith, the register reading this admonition:

“ Take this robe of crimson, to the increase of your honour, and in token and sign of the most noble Order you have received; wherewith you being defended, may be bold, not only strong to fight, but also to offer yourself to shed your blood for Christ's faith, the liberties of the church, and the just and necessary defence of them that are oppressed and needy.”

Then garter presents the crimson velvet girdle to the lords-commissioners, who buckle it on over the furcoat.

Then the hanger and sword, which they also gird on,

The

The same is repeated to all the knights elect, according to their seniority, but the proxies are not invested.

The commissioners then (leaving the knights elect in the chapter-house) proceed to the choir, to offer up the hatchments of the deceased knights, in the following order:

The poor knights, two and two, enter first, and make their reverences all together, in the middle of the choir, first to the altar and then to the sovereign's stall, and proceed up as near as they can to the rails of the altar, placing themselves below each other on each side.

The canons follow in the same order, making the like reverences, and stand below the poor knights, excepting two, who are conducted to the altar, in order to receive the hatchments as they are offered.

Pursuivants and heralds at arms, two and two, next enter, making their reverences also, and place themselves on each side below the canons.

Garter, register, and black rod, follow next, and stand before their respective seats.

The last in this part of the procession, are the commissioners, who enter in the afore-mentioned manner; and after making their reverences, stand under their banners, before their respective stalls.

Garter then advances to the middle of the choir, where he makes his reverences, and then repairs to the hatchment of the deceased knight, taking up the banner, which he holds almost rolled up; the two other
kings

kings at arms then meet, making their reverences, and pass down to the knights commissioners, who thereon join, and receiving the banner from garter, make their reverences; and being preceded by the two kings at arms, carrying the same to the altar, where, kneeling down, they deliver it to the two canons, who place it upright on the south side of the altar; when the commissioners, having made the same reverences as before, return to their former places under their banners, being waited on by the said kings at arms, who return to their former stations.

Then the two eldest heralds meet, and after the same manner conduct the commissioners, who carry up the sword, the hilt being upwards, which is offered in like manner, and return as before.

Lastly, the two next heralds meet in like form, and repair to the lords commissioners, to whom garter delivers the helmet and crest, which are offered in the same manner; and being returned to their former stations, the procession is then made to and from the chapter-house, in the following order:

[The knights remain standing under their respective stalls.]

The poor knights immediately join, make their reverence, and go out of the choir, two and two.

Then the canons do the same.

Next the officers at arms, as also the officers of the order, do the like.

The commissioners, with like ceremony, (the junior going first if they are not companions) close the rear

rear of the procession, which is made through the aisle, towards the chapter-house, when the poor knights make a stand, and divide themselves on both sides, at a distance from the door.

The officers at arms in like manner, nearest the door.

The officers of the order then enter the chapter-house, and after them the lords commissioners, who conduct the knight elect from hence to the choir, preceded by the poor knights, prebends, officers at arms, and the officers of the order.

The poor knights make their reverences, and place themselves on both sides as before, near the altar.

The prebendaries then enter, with the same reverences, and go to their respective seats.

The officers of arms stand next below the poor knights.

The officers of the order follow, garter in the middle, carrying on a cushion the mantle, hood, great collar, george, and book of statutes, having register on his right hand, carrying the new testament, and the oath fairly written on parchment, and black rod on his left: They enter with the like reverences, and proceed to the seat below the stall of the knight elect, where garter places the cushion, with the ensigns, on the desk; and the officers of the order stand below in the choir.

The commissioners, having between them the knight elect, carrying his cap and feathers in his hand, enter and make the like reverences together; and then these
go

go into the seat below, or under the knight's stall, the senior commissioner entering first.

The knight elect being thus conducted into the seat below his stall, takes the following oath, which is administered by the register of the garter :

“ You being chosen to be one of the honourable company of the most noble Order of the Garter, shall promise and swear, by the holy evangelists, by you here touched, that wittingly and willingly you shall not break any statute of the said order, or any article in them contained, the same being agreeable and not repugnant to the will of God, and the laws of the realm, as far forth as to you belongeth and appertaineth, so help you God and his holy word.”

Then the knight elect enters his stall, the senior commissioner going before him, and the junior commissioner following, register and garter entering into the seat under it, where garter presents the mantle to the commissioners, who invest the knight elect therewith, register reading at the same time the following admonition :

“ Receive this robe of heavenly colour, the livery of this most excellent order, in augmentation of thy honour, ennobled with the shield and red cross of our Lord, by whose power thou may'st safely pierce troops of thine enemies, and be over them ever victorious ; and being in this temporal warfare glorious, in egregious and heroic actions, thou may'st obtain eternal and triumphant joy.”

Garter then presents the hood to the commissioners, who put it over the knight's right shoulder, bringing the tippets athwart his breast, and tucking them under the
the

the belt. This part of the investiture has no ceremony.

Then garter presents to the commissioners the great collar and george, which they fasten over the mantle and hood upon the knight's shoulders, register at the same time pronouncing the following admonition :

“ Wear this collar about thy neck, adorned with the image of the blessed martyr and soldier in Christ, St. George, by whose imitation provoked, thou may'st so o'erpass both prosperous and adverse encounters; that having stoutly vanquished thine enemies, both of body and soul, thou may'st not only receive of this transient combat, but be crowned with palms of eternal victory.”

Garter then presents the statute book, which the commissioners deliver to the knight, and the commissioners then place the cap and feathers on his head, and seat him in his stall; whereupon the officers of the order retire with the usual reverences, and stand before their seats.

The knight being thus installed, he rises up, and makes his reverences, first to the altar, and then to the sovereign's stall; the commissioners then embrace and congratulate him, after which they descend into the middle of the choir, and make their reverences, and return to their former stations, under their respective banners, from whence, (if there be more knights to be installed) the procession is again made to the chapter-house, as before; conducting each knight elect singly, according to their seniority, into the choir, where the same ceremony is repeated.

After

After all the knights are installed, the commissioners then ascend their stalls, which having done, they make their usual reverences; then the officers of the order, officers at arms, canons, and poor knights, after having made their reverences, retire to their respective seats; then divine service is performed as follows:

Our Father, &c: Venite exultamus domino. Psalm the 21st. Ecclesiasticus, chap. the 14th. Te deum. The apostle's creed. A prayer for the sovereign. A prayer for the sovereign and companions of the Order of the Garter. Collect for peace. Collect for grace. Anthem from Psalm 20, verse 5. Communion service. The three last prayers in the service for obiit Sunday. The nicene creed. Let your light so shine, &c. When this last part of the service is performed, "Let your light so shine, &c." the poor knights and officers at arms range themselves in their former order, and make their reverences; then garter rises from his seat, and repairs to the middle of the choir, and there makes his reverence, from whence he comes before each knight's stall, and summons them to descend; beginning with the juniors, and so proceeding to the seniors, who descend in pairs, if companions, otherwise singly, and then stand under their respective banners.

The knights and proxies all thus standing under their banners, garter making his reverences, repair to his seat; the provincial kings at arms meet and make their reverences, and repair to the senior knight, or knights, if pairs, who go from under their banners, make their reverences, and being preceded by the kings at arms, pass up to the first step of the altar, where they again make their usual reverences; and coming to the rails, make only reverence
towards

towards the altar, and kneeling down, offer gold and silver into the bason held by two prebends.

Then they make again their reverences to the altar only, and at their return, on the lowest step to the altar to the sovereign's stall; and thence are conducted into the stalls of the junior knights on their respective sides, where, being ascended, they again make their reverences, and then pass on through the stall to their own, where they do the same, and then sit down.

In like manner the two senior heralds conduct the next knight or knights, if companions, who also make their offerings and return; the same is done by all the knights, either singly or in pairs, after which the officers at arms make their reverences in a body, and stand in their places; the Poor Knights also return to their seats; then the benediction is read, which concludes the prayer.

The prebends having made their reverences, are conducted by the verger to their seats. Garter then goes into the middle of the choir, makes his obeisances, goes up to the stalls of the junior knights, if companions, summoning them to descend; who, having made their reverences, come down, and meeting below, make their reverences together, and then retire under the banners.

The same is repeated to and by all the knights and proxies, but so as companions descend together, otherwise single, ending with the senior.

All the knights and proxies being thus under their banners, the poor knights join, make their reverences in the middle of the choir, and proceed towards the west end of the chapel.

L

The

The canons, officers at arms, and officers of the order having done the same, the procession commences in the following order :

1. Marshalmen, two and two.
2. Poor knights, two and two.
3. The king's household drums.
4. Trumpets.
5. Kettle drums.
6. Trumpets.
7. Canons of Windsor, two and two.
8. Pursuivants at arms.
9. Herald at arms, two and two.
10. King at arms.
11. Garter, register, and black rod.
12. Knights of the garter, according to their seniority, the juniors going first, either singly or with their companions, having their trains supported by the singing boys of the chapel.

N.B. The proxy goes no farther in the procession than the door of the chapel, where the sexton receives the mantle from him.

A detachment of the yeomen of the guard closes the procession, which is made from the church through the court to the King's Guard Chamber.

The drums and trumpets stay at the foot of the stairs leading to the Guard Chamber ; the poor knights enter the Guard Room, and there stand off on both sides for the procession to pass between them ; the prebends do the like : The officers at arms go into the Presence Chamber, and there place themselves in the like manner, the pursuivants at arms next the door ; in which place the officers of the order are uncovered.

The

The knights, dressed in their robes or furcoats, if the sovereign is present, dine in St. George's Hall; but in the absence of the sovereign, in the King's Guard Chamber.

At the second course, garter, with all the officers at arms following him, proceed from the lower end of the room to the place where the knights sit, where he pronounces *Largeffe*. In the same manner garter proclaims the titles of all the newly installed knights; after which, making their obeisances, they retire.

In one of the King's apartments is prepared a very elegant table for the ladies, and the whole is concluded with a grand ball.

DEGRADATION OF A KNIGHT COMPANION.

Having given the ceremonies of Installation, I shall also add a succinct account of the Degradation of a Knight Companion; which, according to the second article of King Henry VIIIth's statutes is to be inflicted on all those who shall be found guilty of Heresy, Treason, or flying from Battle.

When a Knight Companion is found guilty of any of these offences, and is in the dominions of the sovereign, he is usually degraded at the ensuing chapter; and the sovereign having acquainted the Knights Companions with his intention to have the ceremony performed, he commands garter to attend such of them, as are appointed to go to the convict knight, who, in a solemn manner, first take from him his george and ribband, and then his garter. And at the following feast of St. George, (or sooner if the sovereign appoint)

point) publication of his crimes and degradation is made by garter, and a warrant issued out to him for taking down the achievements of the Knights, which is performed as follows :

First, Garter in his coat of arms, usually before morning prayer, standing in the middle of the choir of St. George's Chapel, the officers of arms standing about him, and the black rod also present, reads aloud the instrument for publishing the Knight's degradation. This being read, the deputed herald being placed on the back of the stall of the convict knight, when garter pronounces these words: "Be expelled and put from among the arms, &c." takes his crest, and violently casts it down into the choir, and afterward, his banner and sword; and when the publication is read out, all the officers at arms spurn the achievements out of the choir into the body of the church, first the sword, secondly the banner, and lastly the crest; so on, out of the west-door, thence through the castle-gate, from whence they are thrown into the castle ditch.

At a chapter held 32d Henry VIII. it was determined, that wheresoever the actions and names of such offenders should be found in the books of the Order, these words, "Vah Proditor," should be written in the margin, as a mark of ignominy, by which means the registers would be preserved fair, and not defaced by erasements.

The last Knight who was thus degraded was the Duke of Ormond, Anno I. George I. for acting in concert with the French General.

As the prolixity of the foregoing ceremonies may appear insipid to many of my readers, to such I beg leave to offer the following verses, on the installation in April, 1742, supposed to be written by the late Earl of Chesterfield.

AS * Anstis was trotting away from the Chapter,
Extremely in drink, and extremely in rapture,
Scarce able his bible and statutes to carry;
Up started the spectre of jolly King Harry.
As on march'd the nobles he ey'd them all o'er,
When seeing such knights as he ne'er saw before,
With things on their shoulders and things at their knees,
“Ha, ha!” cried the king, “what Companions are
these?”

† Are they such from their colours, who never have
fled?

Are they honestly born, are they honestly bred?
Have they honestly liv'd, without blame or disgrace?
Odds flesh! master garter, I like not their face.”
Please your grace, quoth the 'squire, how can we keep
rules?

We must make April Knights, or else April fools.

* Carter King at Arms.

† This alludes to the qualification of the Knights, according to the Statutes of their Order.

But faith of the * first I can tell you no more,
 Than that he's the son of a son of a whore.
 The † next, who shall censure for lewdness of life?
 Has no man, but he hurt another man's wife?
 His Cordon of France was a pitiful thing;
 But England affords him a much finer string.
 ‡ The third of these Knights, as he chang'd once be-
 fore,
 We have made him true blue, that he ne'er may
 change more;
 And now cross his shoulder the collar is drawn,
 That his grace may have one thing he never can pawn.
 That short bit of ribbon, for man never meant,
 May serve little Portland, it serv'd little Kent;
 Tho' stain'd and defil'd by that nasty old bug,
 What ty'd an old monkey may tie a young pug.
 The times, Sir, are alter'd, and riches are all,
 And honours—folks, now, take them up as they fall.
 They pay, like good fellows, the charge of their string,
 The King saves his money, and—God save the King.

* D. St. Alban's.

† D. of Kingston.

‡ Duke of Marlborough.

KNIGHTS,

KNIGHTS, AND OFFICERS OF THE MOST NOBLE ORDER OF THE GARTER.

THE number of Knights, at the first establishment of the Order, consisted of the Sovereign, and twenty-five Companions ; but, by an additional statute, made by injunction of his present Majesty, June 3d, 1786, it is to consist, henceforth, of twenty-six Knights, including the Sovereign, besides all the King's sons. These are as in the following list :

- * The Sovereign,
- * The Prince of Wales,
- * Duke of York,
Duke of Clarence,
Prince Edward,
Prince Ernest Augustus,
Prince Augustus Frederic,
Prince Adolphus Frederic,
- * Duke of Gloucester,
Prince William Henry of Gloucester,
- * Prince of Orange,
- * Duke of Brunswick,
- * Duke of Marlborough,
- * Duke of Grafton,
- * Marquis of Stafford,

Marquis

* These have been installed, and have their banners affixed over their stalls. The others being only Knights elect, have not their banners displayed, nor any particular stall assigned them.

Marquis of Bath,
Duke of Richmond,
Duke of Devonshire,
Marquis of Lansdown,
Landgrave of Hesse Cassel,
Duke of Beaufort,
Marquis of Buckingham,
Marquis Cornwallis,
Duke of Dorset,
Duke of Northumberland,
Duke of Saxe Gotha,
Duke of Leeds,
Earl of Chatham,
Marquis of Salisbury,
Earl of Westmoreland,
Earl of Carlisle,
Duke of Buccleugh,
Duke of Portland.

OFFICERS OF THE ORDER.*

Hon. Dr. Brownlow North, Bishop of Winchester,
Prelate of the Order.

Dr.

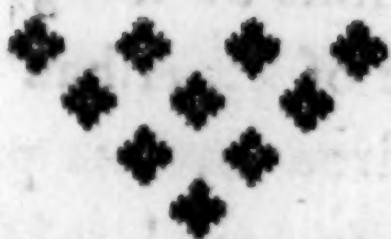
* The dignity of Prelate, is annexed to the Bishopric of Winchester; that of Chancellor, is vested in the Bishop of Salisbury; and the office of Register, is attached to the Deanery of Windsor.

Dr. John Douglas, Bishop of Salisbury, Chancellor.

Dr. Charles Manners Sutton, Bishop of Norwich,
Register.

Sir Isaac Heard, Knight, Garter, Principal King at
Arms.

Sir Francis Molyneux, Bart. Usher of the Black
Rod.



C H A P. VIII.

OF THE ROYAL LODGES, PARKS, &c.

WINDSOR is not more renowned for being the seat of Royalty, than on account of its delightful situation; the beauties of which appeared so striking to a royal personage, on her first visit to this place, that she is said to have exclaimed, "this is a palace indeed!"

Adjoining to the Park, and opposite the south side of the Castle, is a neat modern-built mansion, named the Queen's Lodge; and a little to the south-west of this, is another spacious building, which formerly belonged to the Duke of St. Alban's; but having been purchased and repaired by his present Majesty, and forming a part of the royal residence, is now denominated the Lower Lodge. These buildings command a pleasant prospect over the Parks and the neighbouring country, and contain many elegant apartments; however, as they are not shewn to the public, a description of them is not only unnecessary, but might perhaps be thought improper; we shall therefore only presume to point out one article, and that on account of its originality.

In

In the beginning of the year 1789, a ceiling was affixed up in the Drawing-Room of the Queen's Lodge, by an artist of the name of Haas, of a peculiar and novel art, to which no name has as yet been applied; but the figures are in imitation of, and have all the force and effect of the best oil painting: with this great advantage, that the various groups of figures may be distinctly seen at any point of view. Only one simple article is used by the artist, which is *stained marble dust*, this is strewed with a piece of card, either on board or canvass. The composition of, as well as the manner of using the cement, is known only to the artist himself, which, upon trial, has been proved to resist the various changes of weather.

The ceiling consists of several subjects. In the centre, in an oval, is genius reviving the arts; in the four corners, are agriculture, manufactory, commerce, and riches, depicted by emblematical figures in the different vocations, with the symbols of the several sciences. The intermediate compartments are in imitation of bass relief, and are representations of astronomy, navigation, electricity, geography, fortification, gunnery, chemistry, and botany. The whole is beautifully ornamented with festoons of oak leaves, interspersed with roses, lilies, and thistles; the arms of the royal family, &c. This is the first production of the artist, except some few portraits,
in

in which he has been tolerably successful. The subjects of the ceiling, are from the designs of Benjamin West, Esq.

The Little Park, which extends round the north and east sides of the Castle, is a beautiful lawn, computed to be four miles in circumference, and contains about 500 acres of land. This Park was enlarged and enclosed by a brick wall, in the reign of King William III. and is admired for its shady walks and natural beauties.

A delightful plain, on the top of the hill, was converted into a bowling-green, by King Charles II. but its eminence rendering the view, from the east side of the Terrace, somewhat confined, it has been considerably lowered, by order of his present most gracious Majesty; and the earth taken from the summit of the plain, spread on the declivity of the hill, which is planted with various kinds of forest trees, and the whole enclosed with a neat park paling.

This Park, on the north side of the Castle, was laid out for a garden, by order of Queen Ann, but on that princess's death, the design was laid aside, it being thought that the beauties of nature here render all the decorations of art unnecessary; the beds, parterres, &c. laid out by her late Majesty, have all been levelled, and the whole formed into a spacious lawn. Previous to the latter end of the year 1785, numerous herds of deer were kept in this Park; but since that
time

time it has been stocked with sheep, and cattle of various denominations; yet there are still some deer remaining, and plenty of hares, which frequently afford his Majesty the diversion of coursing. The Ranger's Lodge, at the south-east side of the Park, formerly the residence of the late Earl of Pomfret, when ranger, is a regular well-built edifice.— General Granville, is the present ranger, but the Lodge is retained by the King; contiguous to which is the Royal Dairy; also, the kennel for his Majesty's harriers.

Near to this, on the opposite side of the road, is Frogmore, where there is an elegant mansion, formerly the seat of Sir Edward Walpole, and lately that of Mrs. Egerton. This estate, being held under a lease from the Crown, which was nearly expired, the Queen, in 1792, became the purchaser of it; and since then has made very considerable additions, both to the house and gardens: The latter have been enlarged by the addition of those formerly belonging to a house that some years since was the seat of Mrs. Macartney; and which, at various times, had been the residence of many respectable families. This having likewise been purchased by her Majesty, was taken down, in 1793, to render the before-mentioned improvements more complete.

The Great Park lies on the south side of the town, and opens by a very noble road, called the long walk

on each side of which is a double plantation of stately trees, to the summit of a delightful hill, called Snow-Hill, at near three miles distance from the entrance; this leads to the ranger's lodge, formerly the seat of his late Royal Highness the Duke of Cumberland, and also of the late Duke William of Cumberland, to whom it was given, in the year 1744. The last mentioned duke greatly improved the natural beauties of this delightful park, by large plantations of trees, extensive lawns, new roads, and spacious canals, which have rendered this villa an habitation worthy of a prince.

In various parts of the park, considerable farms have been made, by order of his present Majesty, which are severally named after the agricultural experiments tried at them; viz. one is called the Norfolk, another the Suffolk, and a third the Flemish Farm; at each of which respectively, the particular mode of culture, peculiar to each county, is practised. In addition to these, a fourth farm has lately been projected; but its denomination we have not learnt.

The ranger'ship of this park not having been disposed of, since the demise of his late Royal Highness the Duke of Cumberland, the only inhabitants of the lodge at present are a few domestics.

The Belvidere on Shrub's-Hill, is a triangular building that has a tower at each corner, one of which is a stair-case, the other a library, and the third a china

china closet. It is encompassed by a fine plantation of trees, forming a most delightful rural scene. The noble piece of water in the valley underneath, was formed at a great expence, and, from a small stream, or current is rendered capable of carrying barges and boats of pleasure. Over this water the late Duke William caused a bridge to be erected of most curious architecture, on a bold and noble plan, being one single arch, 165 feet wide in the clear, which is five feet wider than the boasted Rialto at Venice.

This piece of water terminated in a large and beautiful cascade; but, a few years since, the pond head blowing up, the rapidity of the torrent did such material damage to the bridge, that the whole was obliged to be entirely taken down, and a stone one has lately been erected, consisting of five arches. The dam, or mound, which confines this vast body of water, 'till it rises to the summit of an artificial rock, is formed upon a large scale, at a very considerable expence.

About half a mile from this bridge is the Chinese Island, so named from the building on it being after the Chinese manner.

Besides the improvements already mentioned, the race ground on Ascot Heath was laid out, and brought into the most beautiful order, at a large expence, by Duke William, and is allowed to be one of the first courses in the kingdom. The Forest is of great extent, and was appropriated to hunting by William I.

who established many laws and regulations, which are still observed, for the preservation of the royal game, and better regulation of the forest.

In this extensive tract of land, are several pleasant villages and gentlemen's seats; for an account of which, together with the other remarkable places in the environs of Windsor, we shall refer the reader to the Compendious Gazetteer, annexed to the Pocket Companion to Hampton Court, &c. mentioned at the back of the title page to this book.



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A MAP of the Country, from 14



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A
POCKET COMPANION
TO
HAMPTON COURT.

THIS magnificent structure is delightfully situated on the north bank of the river *Thames*, at a small distance from the Village of *Hampton*. It is two miles from *Kingston*, and twelve from *Windsor*; and was originally built by Cardinal *Woolsey*, who here set up 280 silk beds for strangers only, and richly stored it with gold and silver plate; but it raised so much envy against him, that to screen himself from its effects, he gave it to King *Henry VIII.* who in return suffered him to live in his palace at *Richmond*. King *Henry* greatly enlarged it, and it had then five spacious courts, adorned with buildings, which in that age were so greatly admired, by all foreigners as well as natives, that the learned *Grotius* says of this place;

“If any one (but who can he be) should not know what *British* wealth is, let him repair to *Hampton-Court*, and when he shall have viewed all the palaces on the earth, he will say, Those are the residences of Kings, but this of the Gods.”

This place, which was afterwards the prison of King *Charles I.* is, with the parks, encompassed in a semicircle by the *Thames*, and is about three miles in circumference.

King *William* and Queen *Mary* were so greatly pleased with its situation, which rendered it capable of so great improvement, and of being made one of the noblest palaces in *Europe*, that, while the former was causing the old apartments to be pulled down, and rebuilt in the more beautiful manner in which they now appear, her majesty, impatient to enjoy so agreeable a retreat, fixed upon a building near the river, called the Water Gallery, and suiting it to her own convenience, adorned it with the utmost elegance, though its situation would not allow it to stand after the principal building was compleated.

The entrance into this palace is through four large brick piers, adorned with the lion and unicorn, each of them holding a shield, whereon are the arms of Great Britain, with several trophies of war, well carved on stone.

Passing through a long court, on each side of which are stabling for his Majesty's household, we come next to the first portal, which is strongly built with brick, and decorated by *Woolsey*, with the heads of four of the *Cæsars*; *Trajan*, *Adrian*, *Tiberius*, and *Vitellius*.

Through this portal we pass into a large quadrangle, remarkable for nothing extraordinary but its spaciousness and uniformity. This leads to a second quadrangle, where, over the portal, is a beautiful astronomical clock, made by the celebrated *Tompion*, on which are curiously represented, the twelve signs of the zodiac, with the rising and setting of the sun, the various phases of the moon, and other indications of time.

In the front is a portal of brick, decorated with four *Cæsars* heads, without names.

On the left hand of this quadrangle is the great old hall, in which, by the late Queen *Caroline*'s command, was erected a theatre, wherein it was intended that two plays should have been acted every week, during the
the

the court's residence there; but Mr. *Colley Cibber* observes, that only seven plays were performed in it, by the players of *Drury-Lane*, the summer it was raised, and one afterwards, for the entertainment of the Duke of *Lorrain*, afterwards emperor of *Germany*.

On the opposite side of this quadrangle is a stone colonade of 14 columns, and 2 pilasters of the Ionic order, with an entablature and balustrade at the top, adorned in the middle with two large vases.

This leads to the great staircase, which is secured with iron balustrades, curiously wrought and gilt, the whole erected on porphyry. This staircase, with the cieling, was painted by *Siginor Verrio*, an *Italian*, by order of King *William III.* and in 1784, was cleaned and varnished by Messrs. *Martyn* and *Richards*.

On the cieling are *Jupiter* and *Juno*, with *Ganymede* riding on *Jupiter's* eagle, and offering the cup; *Juno's* peacock is in the front; one of the *Parca*, with her scissars in her hand, seems to be waiting *Jove's* orders to cut the thread of life. These figures are covered with a fine canopy, surrounded by the signs of the zodiac, and by several zephyrs, with flowers in their hands; and on one side of them is *Fame* with her two trumpets.

Beneath is a beautiful figure of *Venus*, in an easy careless posture, riding on a swan, *Mars* addressing himself to her as a lover, and *Cupid* riding on another swan. In the front are *Neptune* and *Amphitrite*, and two attendants serving them with fruit and nectar.

Bacchus is leaning on a rich ewer, and being accompanied by his attendants, places his left hand on the head of *Silenus*, who sits on an ass that is fallen down, he seeming to catch at a table to which *Dianna* above is pointing. The Table is supported by eagles; on one side of it sits *Romulus*, the founder of *Rome*, with a wolf; and on the other side of it is *Hercules*, leaning on his club. *Peace* in her right hand holds a

laurel, and in her left a palm, over the Head of *Aeneas*, who seems inviting the twelve *Cæsars*, among whom is *Spurina* the soothsayer, to a celestial banquet. Over their heads hovers the genius of *Rome*, with a flaming sword, the emblem of destruction; and a bridle the emblem of government, both in her right hand.

The next is the Apostate Emperor *Julian*, writing at a table, while *Mercury* dictates to him.

On the right side are *Pluto* and *Proserpine*, *Cælum* and *Terra*, *Cybele* and others; and on the left hand are *Apollo* and the Nine Muses, at whose feet sits the god *Pan*, with his unequal reeds; and a little below them sits the goddess *Ceres*, holding in one hand a wheat-sheaf, and with the other pointing to loaves of bread; at her feet is *Flora*, surrounded by her attendants, and holding in her right hand a chaplet of flowers; near her are the two river gods, *Thame* and *Isis*, with their urns, and attended by their nymphs; and a large table in the middle, upon which is a quantity of rich plate decorated with flowers.

Over the door, at the head of the staircase, is a funeral-pile, done in stone colour; and under the above paintings are 36 panels, representing trophies of war, and other decorations, in the same colour.

G U A R D - C H A M B E R.

From the staircase we pass into the Guard-Chamber, which is very noble and spacious, being 60 feet long, by 40 feet wide, and proportionably lofty. This room contains arms for 1000 men, curiously ranged in various forms. Here are pilasters of pikes, and bayonets on each side 16 panels that go round the room, with a variety of other ornaments, as musquets in chequer work, stars made of bayonets, swords, &c. also circles, ovals, hexagons, and octagons; in the

the centres of some of them are the famed *Medusa's* head, and of others *Jupiter's* thunder, and other devices carved upon a shield. Over the chimney is the star and garter, &c. and underneath the cypher *W*, and over it the royal crown, curiously carved in walnut-tree.

The Paintings are,

Sir John Fennings,
Sir John Leake,
Admiral Churchill,
Admiral Gradon,
Admiral Benbow,
Sir John Wishart,
Sir Stafford Fairbone,
Lord Torrington,
Sir Thomas Dilks,

Lord Orford,
Sir Charles Wager,
Admiral Whetstone,
Sir Thomas Hopson,
Sir George Rooke,
George, Prince of Denmark,
Sir Cloudefley Shovel,
Admiral Beaumont,
Sir John Mundin.

Lord Orford, by *Bochman*; Sir John Wishart, and the seven last, by *Dahl*; and the others by *Kneller*. Over the chimney piece is,

The Colosseum, by Canneletter.

KING'S FIRST PRESENCE CHAMBER.

This room is hung with rich old tapestry, representing the stories of *Tobit* and *Tobias*, and *Midas*. The cieling is vaulted, and from the centre hangs a fine lustre of 19 branches. Fronting the door are the canopy and chair of state, which, as well as the stools, are of crimson damask; on the back part of the canopy are the king's arms, and round the valance a crown and cypher, embroidered with gold.

The Paintings are,

King *William III.* in armour, on a stately grey horse, trampling on the trophies of war, by which lies a flaming

flaming torch. At the top, in the clouds, *Mercury* and *Peace* support his helmet, decorated with laurel, and a *Cupid* holds a scroll. On the bottom part of the picture appear *Neptune* and his attendants by the side of a rock, welcoming the hero on shore; and at a distance is seen a fleet of ships, their sails swelled with the east wind. In the front ground *Plenty* with her cornucopia offers him an olive branch, and *Flora* presents flowers.

This capital picture is 18 feet by 15, and was painted by Sir *Godfrey Kneller*.

The marquis of <i>Hamilton</i> ,	<i>Mytens</i> .
A piece of Architecture; do. of Ruins,	<i>Roussseau</i> .

SECOND PRESENCE-CHAMBER.

This room is spacious, and has a vaulted cieling, from the centre of which hangs a gilt chandelier of 12 branches. The tapestry is ancient, but very rich, the lights being gold, and the shadows silk; the subject is *Abraham* offering up his son *Isaac*. The chair of state, and stools, are of crimson damask, fringed with the same colour. Here are two fine marble tables, with pier glasses over them, and a pair of gilt stands on each side.

The Paintings are,

<i>Christian IV. King of Denmark</i> ,	<i>Van Somer</i> .
A Landscape with <i>Isaac</i> and <i>Rebecca</i> ,	<i>Zucarelli</i> .
Three pieces of Landscapes and Ruins,	<i>Roussseau</i> .

AUDIENCE CHAMBER.

This room is very lofty; in the middle hangs a beautiful chased silver chandelier of 16 branches. The canopy of state, with the window curtains, chair and stools,

stools, are of a rich crimson damask, laced and fringed with gold. The tapestry is fine, and represents God appearing to *Abraham*; *Abraham* purchasing a burying-place for his wife *Sarah*; and *Abraham* entertaining the three Angels.

The Paintings in this Room are,

A Landscape with *Moses*,
Elizabeth, Queen of *Bohemia*,
 Two Madonas,

Zucarelli.
Honthorst.
Correggio.

DRAWING-ROOM.

The tapestry, which is richly interwoven with gold, is very ancient; the subject of it is *Abraham* sending his servant to get a wife for *Isaac*, and *Rebecca* opening the trunks of treasure.

Here are two large marble tables, between the windows, with fine pier glasses over them, and rich gilt stands on each side.

The Paintings are,

A capital whole length of *Charles I.*
 The Cornaro Family, after *Titian*,
David, with *Goliath's Head*,
 The Holy Family,

Vandyck.
Old Stone.
Fetti.
Schidone.

STATE BED-CHAMBER.

The bed is of crimson velvet, laced with gold, having plumes of white feathers at the top. This room, which is very spacious, is hung round with tapestry, representing the history of *Joshua*, about which were formerly eight silver sconces, chased with the Judgment of *Solomon*. There is a clock, made by
Tompkin,

Tompkin, which goes one year and a day without winding up ; likewise a barometer, by *Tompkin*.

On the cieling is represented, *Endymion* lying with his head in the lap of *Morpheus*, and *Diana* admiring him as he sleeps. On another part of the cieling is a fine figure of *Somnus*, or *Sleep*, with his attendants ; and in the border are four landscapes, and four boys with baskets of flowers, intermixed with poppies, by *Verrio*.

The Paintings are,

Joseph and his Mistress,
Two Flower Pieces,
Ann, Dutcheſs of *York*,

• *Gentileſchi*.
Baptiſt and *Bogdane*.
Sir Peter Lely.

KING'S DRESSING-ROOM.

This room is hung round with India damask ; and the chairs, ſcreen, and ſtools are covered with the ſame. Here is a curious barometer, by *Quare*, and ſome ancient ornamental china, over the chimney-piece.

On the ceiling is a representation of *Mars*, ſleeping in *Venus's* lap, while ſeveral *Cupids* ſteal away his armour, ſword, and ſpear ; and others are binding his legs and arms, with fetters of roſes. The borders are decorated with jeſſamine, orange trees in pots, and ſeveral ſorts of birds, by *Verrio*.

The collection of Paintings in this Room conſiſts of,

A Flower Piece,
Flowers, &c.

Dead Game, &c.

A Saint's Head,

Chriſt and *St. John*,

Francis I. of *France*, & his *Queen*,

Baptiſt.

Withoos.

Van Aelſt.

G. Douw.

Lionardo de Vinci.

Jannet.

Reſhemeer,

<i>Refhemer,</i>	<i>Holbein.</i>
The Angel delivering <i>St. Peter</i> out of Prison,	<i>Steenwyck.</i>
King <i>Charles I.</i> on Horseback,	<i>Vandyck.</i>
Great Mogul,	<i>P. Brill.</i>
Landscape, with Figures,	<i>Poelemburgh.</i>
<i>Lot</i> and his Daughters,	<i>Wouvermans.</i>
A Battle Piece,	<i>Poelemburgh.</i>
<i>Diana</i> and <i>Nymphs</i> bathing,	
The Inside of a Church, with the Woman taken in Adultery; the Figures by <i>Old Franks</i> , the other Part by <i>Deneef</i> .	
<i>Henry VIII.</i>	<i>Holbein.</i>
<i>Erasmus,</i>	<i>Holbein.</i>
A Woman singing, and a Man,	<i>Gerhard Douw.</i>
A Flower Piece,	<i>Young Baptist.</i>

KING'S WRITING CLOSET.

This Closet is of a triangular form, and has two windows. The hangings and stools are of a pea green India damask. A glass is so placed here as to shew all the rooms on that side the building in one view.

The Paintings are,

The Shepherd's Offering,	<i>Old Palma.</i>
Queen <i>Henrietta Maria</i> ,	<i>Gibson.</i>
<i>Sarcariffa,</i>	<i>Ruffel.</i>
The Centaur carrying away the Wife of <i>Hercules</i> ,	after <i>Julio Romano.</i>
A Flower Piece,	<i>Bogdane.</i>
<i>Judith</i> and <i>Holofernes</i> ,	<i>P. Veronese.</i>
A Magdalen's Head,	<i>Saffo Ferrato.</i>
<i>David</i> and <i>Goliah</i> , -	
Administration of the Sacrament,	<i>L. Bassan.</i>
Judgment of <i>Paris</i> , from <i>Raphael</i> .	

Nymphs

Nymphs and Satyrs,	<i>Poelemburgh.</i>
Landscape, with Cattle,	<i>A. Vandervelde.</i>
Head of Cyrus, brought before Queen Tomyris,	<i>Vin. Malo.</i>
Peter and the Angel in Prison,	<i>Steenwyck.</i>
Landscape, with a Hay Cart,	<i>Wouvermans,</i>
A Peacock, with several Birds,	<i>Bogdane.</i>
The Visitation,	<i>Carlo Maratti.</i>
King Charles I. at Dinner,	<i>Van Bassan.</i>
A Flower Piece,	<i>Bogdane.</i>

QUEEN MARY'S CLOSET.

The hangings of this closet, with the chairs and screen, are all needle work, said to be wrought by Queen Mary and her maids of honour. The work is extremely neat, the figures are well shadowed, perhaps equal to the best tapestry, and shew great judgment in drawing.

The Paintings are,

The Virgin teaching Christ to read,	<i>Guercino.</i>
The Holy Family,	<i>Dosso de Farrara.</i>
Lord Darnley and his Brother,	<i>Luca de Heere.</i>
King of Bohemia at Dinner,	<i>Van Bassan.</i>
The Emperor Charles V. initiated into the Church.	
King George the first's Queen.	
Moses striking the Rock,	<i>Marco Ricci.</i>
St. Jerome,	<i>Mieris.</i>
Mrs. Lemon,	<i>Vandyck.</i>
King George I.	
A Landscape, with Figures,	<i>Dietrice.</i>
St. Francis,	<i>Teniers.</i>
A Madona and St. John,	<i>Guercino.</i>
✓ A Lady.	

Bellini,

Bellini, the master of Titian, by himself.

A Bunch of Grapes,
A Woman, half length,
The Shepherds' Offering,
A Woman milking a Goat,
Portrait of a Woman,
Ascension of the Virgin,
A Landscape,

Verelst.
Piombo.
Seb. Ricci.
Bergen.
Rembrant.
Calvert.
Poussin.

QUEEN'S GALLERY.

This room is seventy feet long, by twenty-five wide, and is likewise called the tapestry-gallery, from its being hung with seven beautiful pieces of tapestry, done after the famous paintings of *Le Brun*, representing the history of *Alexander the Great*; but these, the intelligent reader will observe, are not placed in chronological order, being ranged as follows:

- 1st. *Alexander's* triumphal entry into *Babylon*.
- 2d. His fight with King *Porus*.
- 3d. Himself and his horse *Bucephalus*.
- 4th. His visit to *Diogenes*.
- 5th. His consultation with the Soothsayers.
- 6th. His defeat of *Darius*.
- 7th. *Alexander's* visit to the wife and mother of *Darius*, in their tent, after the defeat of that prince.

Under the fourth, which is placed over the chimney piece, is a very neat bust of a *Venus*, in alabaster, standing upon an oval looking glass, under which are two doves billing, in basso relievo. Among the other furniture in this Gallery, are two tables of *Egyptian* marble.

QUEEN'S STATE BED-CHAMBER.

On the cieling is painted *Aurora*, rising out of the ocean in her golden chariot, drawn by four white
B horses,

horses. In the cornice, are the portraits of *George I.* *George II.* *Queen Caroline*, and *Frederick*, Prince of *Wales*, by *Sir J. Thornhill*.

The bed is of crimson damask. Here are Indian sconces, and a fine glass lustre, with silver sockets.

The Paintings are,

King <i>James I.</i>	<i>Van Somer.</i>
<i>Ann</i> , <i>James's</i> Queen,	<i>Ditto.</i>
<i>Henry</i> , Prince of <i>Wales</i> , their Son,	<i>Mytens.</i>
Dutchess of <i>Brunswick</i> ,	<i>Moreelze.</i>
A Landscape,	<i>Zuccarelli.</i>

QUEEN'S DRAWING ROOM.

The cieling was painted by *Verrio*, in the middle of which is represented *Queen Ann*, in the character of *Justice*, in a purple robe, lined with ermine, *Neptune* and *Britannia* holding a crown over her head.

The Paintings in this Room are,

Nine large pictures, which were formerly all in one piece of a great length, and was a triumphal procession of *Julius Cæsar*, consisting of soldiers, priests, officers of state, &c. at the end of which, the emperor appears in a triumphal car, with *Victory* over his head, crowning him with laurels. It was painted in water colours, by *Andrea Manregna*.

QUEEN'S STATE AUDIENCE ROOM.

The canopy of state here is very rich, as are also the tapestry hangings, representing *King Melchisedec* giving bread and wine to *Abraham*.

The

The Paintings are,

Countess of Lennox.
 Bacchus and Ariadne,
 † Margaret, Queen of Scots,
 Duke of Brunswick.
 Dutchess of Brunswick.
 A Lady.

Cito Ferri.
Mytens.

PUBLIC DINING ROOM.

In this room, the late king used to dine in state; it is about fifty feet long, and thirty wide; the ceiling is vaulted, and the cornice richly gilt.

Here is a curious model of the palace that was intended to be built in Richmond gardens.

The Paintings in this Room are very capital, and are as follows:

Bacchus and Ariadne, after Guido,	<i>Romanelli.</i>
Christ in the House of Lazarus,	<i>Seb. Ricci.</i>
The Pool of Bethesda,	<i>Ditto.</i>
Baccio Bandinelli,	<i>Corregio.</i>
The Woman taken in Adultery,	<i>Seb. Ricci.</i>
Prince Rupert,	<i>Mirevelt.</i>
Four Ship Pieces,	<i>Vandervelde.</i>
Prince Charles, Elector Palatine, and Princess Elizabeth.	

PRINCE of WALES's PRESENCE CHAMBER.

The hangings are of green damask, wrought with the story of Tobit and Tobias.

The Paintings are,

Lewis XIII. of France, with a walking stick in his hand, and a dog by his side,

Belcamp.

Gusman

Gusman and Gundamar, two Spanish Ambassadors,
the latter by Blenberg.

Queen of France, *Pourbus.*
King Ahafuerus, and Queen Esther, *Tintoret.*
Battle of Constantine.

PRINCE of WALES's DRAWING ROOM.

This is hung with tapestry, representing Elymas
the forcerer struck with blindness; it is taken from
one of the cartoons, now at Windsor.

The Paintings are,

The Duke of Whirtemberg, *Mark Gerards.*
The Wife of Philip II. King of
Spain, *Holbein.*
Count Mansfield, General of the
Spaniards in the Low Countries, *Mytens.*

PRINCE of WALES's BED-CHAMBER,

The bed is of green damask, but not very elegant.

The Paintings are,

The Duke of Lunenburg, great
grandfather to George II. *Mytens.*
Prince of Parma, governor of the
Netherlands.
A Spanish Nobleman, *Pontoga.*
Queen of Christian IV. of Denmark.

The PRIVATE CHAPEL.

This is wainscoted to a considerable height; and
over the center is a dome, which admits a suitable
degree of light.

The Lord's Supper, by Tintoret, is the only picture
in it.

CLOSET

CLOSET adjoining the CHAPEL.

This Closet contains the following Pictures :

King George II.

Queen Caroline.

Jonah sitting under the Gourd,

Hemskirk.

A Landscape.

A Head,

A. Gentileschi.

The Emperors Golba and Otho.

PRIVATE DINING ROOM.

This is a plain neat room, in which are eight ship-pieces, six of them by Vandervelde, four of which represent the defeat of the Spanish Armada; and over the chimney is a very fine portrait of the Earl of Nottingham, by Zuccherro.

In the Closet next the Private Dining Room, are the Murder of the Innocents, by Brueghel, and the Rape of the Sabines.

KING'S PRIVATE DRESSING ROOM.

This is hung with tapestry, representing the remarkable engagement at Solbay, in the year 1672. In this room are two cabinets, one of inlaid stone, the other India.

The Paintings are,

Sir John Lawson,
Duke of Gloucester,
Lord Sandwich,

after

Sir P. Lely.
Sir G. Kneller.
Dobson.

KING'S PRIVATE BED-CHAMBER.

The bed is of rich crimson damask. In this room are two pictures.

B 3

A Friar

A Friar and Nuns, at a Banquet, *Longepier.*
 Sufannah and the Elders, *Paul Veronese.*

In the Closet next the Private Bedchamber, are Jupiter and Europa, and two Madonas.

COUNCIL CHAMBER.

In this room were formerly the celebrated cartoons of Rafaele de Urbino; these, by order of his present Majesty, were removed to Buckingham-House, and from thence to Windsor Castle. Copies of them were taken by B. West, Esq. which are in the Queen's Lodge at Windsor. In the center of this room, is the model of a palace that was intended to be built in Hyde-Park.

The Paintings are,

The Duke of Alva,	<i>Rubens.</i>
The Deluge,	<i>Bassan.</i>
The Judgment of Midas,	<i>Schiavone.</i>
The Nine Muses in Concert,	<i>Tintoret.</i>
The Shepherds' Offering,	<i>Old Palma.</i>
Our Saviour and the Woman of Samaria,	<i>Ditto.</i>
King Charles I. after Vandyck,	<i>Old Stone.</i>

ROOM of BEAUTIES.

Over the chimney piece in this apartment, is a fine bass-relief, in white marble, of Venus, drawn in her chariot, and attended by several Cupids.

The portraits of the celebrated beauties, from which this room is denominated, are

- | | |
|------------------------------|------------------------|
| 1. Countess of Peterborough, | 6. Countess of Essex, |
| 2. Countess of Ranelagh, | 7. Countess of Dorset, |
| 3. Lady Middleton, | 8. Queen Mary, |
| 4. Miss Pitt, | 9. Dutch, of Grafton. |
| 5. Dutchess of St. Alban's, | |

Queen

Queen Mary, by Mr. Wiffing; all the rest by Sir Godfrey Kneller.

QUEEN'S STAIR CASE.

This staircase is ornamented in the mosaic taste, by Mr. Kent; the cieling was painted by Vick, by whom here is a picture of King Charles II. and Catharine his Queen, with the Duke of Buckingham representing Science in the habit of Mercury, while Envy is struck down by naked boys.

The NEW QUADRANGLE.

From the Queen's staircase we descend into a new square, in the middle of which is a round basin, and four large lamps, on pedestals of iron work; and on the right hand, over the windows, are the twelve labours of Hercules, in fresco.

The GARDENS.

On the pediment of the front of the palace, facing the garden, is a bass-relief of the triumphs of Hercules over Envy; and opposite, a large oval basin, answering to the form of this part of the garden, which is a large oval, divided into gravel walks and parterres, laid out in an elegant manner, by those two eminent gardeners, London and Wise.

In four of the parterres, are four fine brass statues. The first is a Gladiator, which formerly stood in the parade of St. James's Park, at the foot of the canal, and was removed thither in the reign of Queen Ann. The original was performed by Agasius Desitheus, of Ephesus, and is in the Borghesia palace at Rome; the second is a young Apollo; the third is a Diana; and the fourth, Saturn going to devour one of his children; all after fine originals.

At

At the entrance of the grand walk, are two large marble vases, of exquisite workmanship; one said to be performed by Mr. Cibber, the father of the poet-laureat; the other by a foreigner. These pieces are reported to be done as a trial of skill, but it is difficult to determine which is the finest performance. They are beautifully adorned with bas-relief; that on the right hand representing the triumphs of Bacchus; and the other on the left, Amphitrite and the Nereides. At the bottom of this walk, facing a large canal which runs into the park, are two other large vases; the bas-relief on one, representing the judgment of Paris; and that of the other, Meleager hunting the wild boar.

On the south side of the palace is the privy garden, which was sunk ten feet, to give a view from the apartments to the river Thames. In this garden is a fine fountain, and two grand terrace walks.

On the north side of the palace is a tennis court, beyond that a gate leads into the wilderness, wherein is the much celebrated Maze, called Troy town; further on is the royal gate to the gardens, on the sides of which, on large stone piers, are carved the lion and unicorn couchant.

The celebrated Brown had his present Majesty's permission to make whatever improvements, in these gardens, his fine imagination might suggest; but he declared his opinion, that they appear to the best advantage in their present state; which is not the modern natural stile, but that which prevailed some years ago, when mathematical figures were preferred to natural forms; the regularity and grandeur of which, appear correspondent to the magnificence of the palace.

A
POCKET COMPANION
TO
KENSINGTON PALACE.

THIS Royal Recess is situated about two miles from Hyde-Park Corner, in the County of Middlesex. It was originally the seat of the Lord Chancellor Finch, and purchased of him by King William III. who greatly improved the building, and caused a road to be made to it through St. James's and Hyde-Parks: further improvements were made to it in the reigns of Queen Mary and Queen Anne; and lastly, by his late Majesty George II. As these various improvements were designed more for use than uniform magnificence, the exterior part of the building is somewhat irregular; but the apartments in general are spacious, and contain a large collection of original paintings; which are much more valuable than the public in general seem to imagine, as we were greatly surpris'd at hearing from one of the domestics, that the palace is now but little resorted to; this neglect, we suppose, must be owing to a belief, that since the demise of his late Majesty, the most valuable pieces have been removed to Windsor and other places. Though material alterations may have been made in the arrangement of the paintings, there are still many valuable originals remaining, which will be found well worth the attention of the curious.

The

The approach to the palace, is through a large quadrangle, from whence you enter by a portico into a stone gallery, that leads to the great staircase, which is very handsome, and consists of several flights of black marble steps, adorned with iron balustrades, finely wrought. The paintings here consist of several balconies, with groups of figures, representing Yeomen of the Guards, and Spectators, among whom are Peter the wild boy, Mr. Ulrick, commonly called the Young Turk, in the Polonese dress, and several other persons belonging to the Court of George I. This staircase, as well as the ceilings throughout the palace, are by Mr. Kent.

We next proceed through the apartments, in the following order :

The GUARD CHAMBER.

Queen Elizabeth's gigantic Porter, *Zuccherò.*

The PRESENCE CHAMBER.

The Prince of Wales and Family,	<i>Knapton.</i>
A Cartoon, Cupid,	<i>Carlo Cignani.</i>
Prince Edward,	<i>Coats.</i>
Philip II. of Spain's two Daughters,	<i>Sir A. Moore.</i>
A Cartoon, Jupiter and Europa,	<i>Cignani.</i>
Marriage of St. Catharine,	after <i>Corroggia.</i>

The PRIVY CHAMBER.

A German Lady with a Dog, &c.	<i>Parmegiano.</i>
An Italian Lawyer,	<i>Paris Bourdon.</i>
St. William,	<i>Giorgione.</i>
Dutchess of Valentia,	<i>Fannet.</i>
Wife Men's Offering,	<i>L. Giordano.</i>
A Man with a Cross at his Breast,	<i>Giorgione.</i>
	<i>Tarquin</i>

Tarquin and Lucretia.

A Man shewing a Trick.

The Duke of Florence's Gardener, *Andadel Sarto.*

Dutchess of Savoy's Mother, in a ruff.

An old Man looking up.

The present King of Prussia, whole length.

A Man with a bass Viol and a Glafs, *Brugghen.*

An old Man with a grey Beard, *Tintoret.*

A Man in Armour.

A Senator of Venice.

The Empress of Russia, a whole length.

A Man in black, *Giorgione.*

The Dutchess of Portsmouth, *Varelt.*

QUEEN'S DRAWING ROOM,

Is hung with tapestry, representing a winter piece,
and diversions in Holland, by Vanderbank.

The Paintings are,

Sir Thomas Moore,

Holbein.

A Man's Head,

Tintoret.

The Duke of Cumberland on Horse-
back,

Wootten.

A Man in black,

Giorgione.

The QUEEN'S DINING ROOM.

Giorgione's Head,

Himself.

James IV. of Scotland, and his Bro-
ther Alexander, with St. Andrew,

Mabuse.

Henry V. Richard III. and a Man's
Head,

Alb. Durer.

Henry VI. Edward VI. A young
Man's Head, James IV. of Scot-

land's Queen, with St. George,

Mabuse.

Bassan's Head,

Himself.

Emperor

Emperor Maximilian.	
Philip the Fair.	
Henry VII.	
Elizabeth, Queen of Henry VII.	
Lewis XII. of France.	
Princess of Castile.	
King of Arragon.	
Queen of Arragon.	
Charles IX. of France.	
St. Matthew called from the receipt of Customs.	
Maximilian, Archduke of Austria.	
A young Man's Head.	
Portrait of Dr. Linacre, founder of the College of Physicians,	<i>Quintin Matsys.</i>
Rafaelle's Head,	<i>Himself.</i>
The Virgin and Child,	<i>Sabutani.</i>
Philip II. of Spain,	<i>Jannet.</i>
A Dutch Merchant and his Wife.	
Head of John Bologna.	

QUEEN'S DRESSING - ROOM.

Judith and Holofernes,	<i>Paul Veronese.</i>
A Landscape, with Figures & Cattle,	<i>Bercham.</i>
A Piece of Ruins, &c.	<i>Bomboccio.</i>
A View of Windsor Castle,	<i>Wosterman.</i>
Four Views of Venice,	<i>Canatetti.</i>
A Plundering,	<i>Wouverman.</i>
King Charles's Departure from Schievling,	<i>Lingelbeck.</i>
A Battle Piece,	<i>Wouverman.</i>
A View of Old Hampton Court,	<i>Danckers.</i>
A Landscape with Hawking,	<i>Wouverman.</i>
A Ditto with a managed Horse,	<i>Ditto.</i>
A Ditto with Fishermen,	<i>Ditto.</i>
A Ditto, a Skirmish,	<i>Bercham.</i>
A Landscape with Figures,	<i>Van a Vont.</i>
	<i>Battle</i>

Battle of Forty,
A Landscape, with Ruins,

Snayers.
Paul Brill.

The QUEEN's GALLERY.

In this room is a curious amber cabinet, which was presented to Queen Ann, by Lady Fane.

The Paintings are,

King Henry VIII.
Catharine of Arragon.
Queen Elizabeth,
King James I.
King James the First's Queen,
King Charles II.
King James II.
*King William,
*Queen Mary,
Queen Anne, after Ditto.
King George I. after Ditto.
King George II.
Queen Caroline,
Emperor Charles VI.
Philip III. of Spain,
Philip III. of Spain's Queen,

Zuccherò.
Vandyck.
Van Somer.
Sir Peter Lely.
Ditto.
Kneller.
Ditto.

Seman.
Ditto.
Sir G. Kneller.
Valesque.
Ditto.

* G. Kneller was knighted for painting these Pictures of King William and Queen Mary.

The CUBE ROOM.

Here are six Gods and Goddesses, and eight ancient Poets.

Over the chimney is Cleopatra, Antique, above her is a Roman Marriage, all in marble,

Rysbrack.

The GREAT DRAWING ROOM.

King Charles I. and his Queen, Figures and Cattle large, and Jacob's Separation,	<i>Vandyck.</i> <i>Bassan.</i>
The Audience of Sir Henry Wotton, at the Senate-House at Venice,	<i>Fialletti.</i>
Holbein's Head, in water colours,	<i>Holbein.</i>
Holbein's Wife's Head, in Ditto,	<i>Ditto.</i>
The Flaying St. Bartholomew,	<i>L. Niten.</i>
Venus and Cupid,	<i>M. Angelo.</i>
Charles XI. of Sweden, on Horseback,	<i>Wyck.</i>
Duke of Wharton,	<i>Rosa Alba.</i>
Tirolese Girl,	<i>Ditto.</i>
A Head in a laced Ruff.	
Rosa Alba's Head,	<i>Herself.</i>
The Duke of Buckingham & his Family,	<i>Honthorst.</i>
A Wild Boar's Head,	<i>Snyders.</i>
The Taking of Tournay,	<i>Wootten.</i>
St. Peter and the Angel,	<i>Steenwyck.</i>
St. John,	<i>Leo. Spado.</i>
A naked Venus, &c.	<i>Titian.</i>
A Madona, with St. Catharine and St. John, with a Lamb,	<i>Old Palma.</i>
Our Saviour healing the Blind, &c.	<i>Verrio.</i>
St. Catharine at the Altar,	<i>Veronese.</i>
The Taking of Lisle,	<i>Wootten.</i>

The KING's BED CHAMBER.

A Man's Head.	
Mary, Queen of Scots,	<i>Fannet.</i>
A Cartoon, Pan and Cupid,	<i>C. Cignani.</i>
A Ditto, Bacchus and Ariadne,	<i>Ditto.</i>
A Ditto, Apollo and Daphne,	<i>Ditto.</i>
A Ditto, the Triumph of Venus,	<i>Ditto.</i>
A Woman's Head.	

The

The PRUSSIAN CLOSET.

The Hungarians at Ovid's Tomb,	<i>Schoufeld.</i>
Lucretia, after	<i>Carracci.</i>
Herodias's Daughter with St. John the	
Baptist's Head,	<i>Leo. da Vinci.</i>
A Doge of Venice,	<i>Tintoret.</i>

The GREEN CLOSET.

A Landscape,	<i>Paul Brill.</i>
A Woman a Sleep,	<i>Ger. Douw.</i>
The Birth of Christ,	<i>Zuccherro.</i>
Mars, Venus, and Cupid,	<i>P. Veronese.</i>
An Italian Musician,	<i>Giorgione.</i>
St. John.	
A Landscape,	<i>Malo.</i>
A long narrow Slip, with Figures,	<i>Schiavoni.</i>
Francis II.	<i>Fannet.</i>
A French Nobleman,	<i>Ditto.</i>
Our Saviour and Mary Magdalen, at	
the Tomb,	<i>Holbein.</i>
A Man's Head.	
A China Dish, with Heart Cherries,	<i>D. Nes.</i>
An Altar Piece, with Doors,	
Sophonisba,	<i>Gaetano.</i>
St. Catharine,	<i>Leo. da Vinci.</i>
A long narrow Slip, with Figures, &c.	<i>Schiavoni.</i>
A Woman going to Stab Herself, and a	
Man,	<i>Palamedes.</i>
Henry VII. and Henry VIII. with	
their Queens,	<i>Reemi.</i>
Francis II. of France, when Dauphin,	<i>Fannet.</i>
Lucretia, standing,	<i>Titian.</i>
A Witch riding on a Goat, with Boys,	<i>E!shiemer.</i>
A small round Piece, with Architecture.	

Nymphs Bathing.	
St. Peter with the Angel in Prison, small round Picture,	<i>Steenwyck.</i>
Venus and Satyrs with Cupids,	<i>Rottenhamer.</i>
Mary, Queen of Scots, in a Widow's Habit,	<i>Jannet.</i>
The second Earl and Countess of Clarendon,	<i>Sir P. Lely.</i>
A Landscape, in the manner of Ferg.	
The Queen of Bohemia's Head,	<i>Cor. Jansen.</i>
The Queen of Bohemia's Seven Children.	
The King of Bohemia's Head,	<i>Cor. Jansen.</i>
Prince Arthur, Prince Henry, and Princess Margaret,	<i>Mabuse.</i>
Frobenius, Printer to Erasmus,	<i>Holbein.</i>
Erasmus's Head,	<i>Ditto.</i>
A long and narrow Picture,	<i>Schiavoni.</i>
The Virgin and Child, with Tobit and the Angel,	<i>Titian.</i>
A long and narrow Slip,	<i>Schiavoni.</i>
Virgin and Child, St. Catharine and St. Ignatius,	<i>Giorgione.</i>
A long Picture, with Boys,	<i>Pollidore.</i>

This room was King William's writing closet, in which his table and escrutoire are still shewn.

HIS MAJESTY'S GALLERY.

Queen Mary,	<i>Wissing.</i>
The Adoration of the Kings,	<i>S. Ricci.</i>
King William,	<i>Wissing.</i>
Henry Sommers, King Henry the VIII.'s Jester, looking through a Casement,	<i>Holbein.</i>
Van Cleeve's Wife,	<i>Van Cleeve.</i>
Prince Charles, of Mecklenburgh,	<i>Zoffani.</i>
The Duke of Alva,	<i>Titian.</i>

Prince

Prince Ch. of Mecklenburgh's Wife,	<i>Zoffani.</i>
Van Cléeve,	<i>Himself.</i>
King Charles I. on Horseback,	<i>Dobson.</i>
William, Duke of Gloucester, a whole	
Length, in his Garter Robes,	<i>Claret.</i>
Queen Ann, when Princess,	<i>Kneller.</i>
Inigo Jones,	<i>Nogary.</i>
William, Duke of Gloucester, a Head,	
in an Oval,	<i>Kneller.</i>
Prince Henry, Son to James I.	<i>Mytens.</i>
King Henry IV. of France,	<i>Pourbus.</i>
King Edward VI.	<i>Holbein.</i>
Julio Romano.	
Catharine of Medicis, a Head.	
The Nabob of Arcot,	<i>Willison.</i>
Queen Mary of Medicis,	<i>Pourbus.</i>
Queen Elizabeth, when Young.	
Paul Veronese.	
Princess Ann, with a Dog.	
George, Prince of Denmark, a Head, in	
an Oval,	<i>Kneller.</i>
King James I.	<i>Vansomer.</i>
A Man in Black, with a Bonnet in his	
Hand,	<i>Tintoret.</i>
Queen Henrietta Maria,	<i>Vandyck.</i>
Guercino,	<i>Himself.</i>
A Lady's Head, with a laced Ruff,	<i>Sir Ant. More.</i>
The Dutchess of Richmond in Man's	
Apparel,	<i>Houfeman.</i>
Holbein, a Head.	
Her Majesty, with Prince William and	
Prince Edward,	<i>Ramsfey,</i>
George I.	<i>Vanderbank.</i>
Michael Angelo's Head,	<i>Mirevelt.</i>
Edward, Duke of York,	<i>Batoni.</i>
King Charles I.	<i>Vandyck.</i>
A Head.	

King Charles II,	<i>Wissing.</i>
A Man in Armour, with a Red Scarf,	<i>Giorgione.</i>
Sir Henry Guildford,	<i>Holbein.</i>
A Portrait, with a large Ruff,	<i>Vandyck.</i>
The Bishop of Osnaburgh,	<i>Zoffani.</i>
A Dominican Fryar,	<i>Tintoret.</i>
Artemisia Gentileschi,	<i>Herself.</i>
King Henry VIII.	<i>Holbein.</i>
A Portrait,	<i>Rembrandt.</i>
The Dutcheſs of York,	<i>Sir Peter Lely.</i>
The Duke of York,	<i>Ditto.</i>
A large Drawing of the Transfiguration, after Raphael,	<i>Casanova.</i>

The gardens were much enlarged by Queen Mary, and afterwards greatly improved by her ſiſter, Queen Ann, who was ſo pleaſed with the place, that ſhe frequently ſupped, during the ſummer, in the Green Houſe, which is a very beautiful one. Her late excellent Maſteſty, Queen Caroline, not only completed the deſigns of her predeceſſors, but extended the gardens from the great road in Kenſington, to Acton; and by taking in ſeveral acres of Hyde-Park, and bringing what is called the Serpentine River into them, has rendered the whole almoſt a ſecond Eden; at leaſt to the inhabitants of London, whoſe profeſſions will not allow of frequent excuſions, to more diſtant places. Theſe gardens were originally deſigned by Kent, and have lately been much improved by Brown; their extent is about three miles and an half in circumference, and in ſummer time they are reſorted to by great numbers of people.

A

POCKET COMPANION

T O

K E W, &c.

KEW, a Village in Surry, on the Thames, opposite Old Brentford; seven miles from London, and sixteen from Windsor. Here is a neat chapel, erected at the expence of the nobility and gentry in the neighbourhood, on a piece of ground given for that purpose, by Queen Ann. It was once a chapel of ease to Kingston, but is now a distinct vicarage. In the cemetary adjoining to it, is interred the late celebrated artist, Thomas Gainsborough, under a stone, which just records his name and the day of his dissolution.

From Kew to Brentford, is a handsome stone bridge, over the Thames, from a design of the late Mr. Paine. It is erected nearly parallel with the old wooden structure, built in 1758, which consisted of eleven arches. The present bridge was begun in 1787, and opened on the anniversary of the coronation in 1789. The width of it is too much contracted for its length and height; and there is neither
a pave-

a pavement for foot passengers, nor recesses for shelter in case of danger.

KEW PALACE

Is situated at a small distance from the Thames, in the county of Surry, opposite to the town of Brentford; it was formerly the seat of the late Mr. Molineux, secretary to George II. when Prince of Wales, and afterwards became the residence of the Prince and Princess Dowager of Wales, father and mother of his present majesty, who greatly improved both the house and gardens, as has also his present majesty.

The principal court of the palace is in the middle; the stable court on the left hand; and the kitchen-court on the right. As you enter the house from the principal court, a vestibule leads to the great hall, which occupies two stories in height, and receives its light from windows in the upper story. It is furnished with full-length portraits, representing King William III. Queen Mary, the late Emperor of Germany, the hereditary Prince of Brunswick, the late Elector of Cologne, and the famous Lord Treasurer Burleigh; besides which, there is a very good hunting piece, by Mr. Wootten, wherein are represented His Royal Highness Frederick, Prince of Wales, Lord Baltimore, Lord Cholmondely, Lord Boston, Colonel Pelham, and several of His Royal Highness's attendants. In this room, are likewise two large vases of statuary marble, on which are cut, in basso-relievo, the four seasons of the year.

From the hall, a passage leads to the garden; on the right hand of this passage, is their majesties' common apartment; and on the left of the passage, are the apartments of the bed-chamber women.

The

The state apartments consist of a gallery, a drawing room, dressing room, an anti-chamber, a bedroom, and closets.

The chimney piece of the gallery, and most of the furniture, are from designs of Mr. Kent; and on the piers between the windows, are large painted looking-glasses, from China.

The cieling of the drawing room was designed and painted by Mr. Kent, with grotesque ornaments, in party colours and gold; the centre compartment represents the story of Leda. The chimney piece, the tables, glass frames, and all the furniture, were designed by the same ingenious artist; as was the cieling of the great staircase.

Though the apartments in general are not very spacious, they are neat and elegant, and furnished with many excellent paintings, by the most eminent masters. Several of the rooms that were formerly furnished with tapestry, are now hung with India, or other paper, and neatly fitted up according to the present taste.

The GARDENS.

The gardens of Kew, are about four miles in circumference; their situation is not by any means advantageous, as it is low, and commands no prospects. Originally the ground was one continued dead flat; the soil was in general barren, and without either wood or water. With so many disadvantages, it was not easy to produce any thing, even tolerable, in gardening; but princely munificence, and infinite labour, overcame all difficulties, and what was once a desert, is now a kind of Eden.

The judgment with which art has been employed to supply the defects of nature, and to cover its deformities, hath very justly gained universal admiration.

tion. On entering the garden from the palace, and turning towards the left hand, the first building which appears, is the

ORANGERY, or GREEN-HOUSE,

Which was designed and built under the inspection of Sir William Chambers, in the year 1761. The front extends 145 feet; the room is 142 feet long, 30 feet wide, and 25 high. In the back shade are two furnaces to heat flues, laid under the pavement of the orangery, which are found very useful, and indeed very necessary in times of hard frost.—What is called the

TEMPLE of the SUN,

Is situated in an open grove, near the orangery, and in the way to the physic garden. Its figure is of the circular, peripterous kind, but without an attic; and there is a particularity in the entablature, of which the hint is taken from one of the temples of Balbec. The order is Corinthian, the columns fluted, and the entablature fully enriched. Over each column, on the frieze, are basso-relievos, representing lyres and sprigs of laurel; and round the upper part of the cell, are suspended festoons of fruits and flowers. The inside of the cell, forms a saloon, richly finished and gilt. In the centre of its cove, is represented the sun; and on the frieze, in twelve compartments, surrounded with branches of laurel, are represented the signs of the zodiac, in basso-relievo. This building was also erected under the inspection of Sir William Chambers, in the year 1761.

The

The Physic, or Exotic Garden, contains a variety of curious plants, many of them collected with great diligence and judgment, by the late Dr. Hill, whose abilities as a botanist are well known. The present master gardener is Mr. Eiton, and from the assiduity with which all curious productions are collected from every part of the globe, without any regard to expence, it may be concluded, that, in a few years, this will be the amplest and best collection of curious plants in Europe. For the cultivation of these plants, several stoves have been erected; and, amongst others, a very large one; its extent, from east to west, being 114 feet; the centre is occupied by a bark stove, 60 feet long, 20 feet wide, and 20 feet high, exclusive of the tan pit; and the two ends form two dry stoves, each 20 feet long, 18 feet wide, and 20 feet high.

Contiguous to the Exotic Garden, is the Flower Garden, of which the principal entrance, with a stand on each side of it for rare flowers, forms one end. The two sides are inclosed with high trees, and the end facing the principal entrance was formerly occupied by an aviary of vast depth, in which was kept a numerous collection of birds, both foreign and domestic. The parterre is divided by walks, into a great number of beds, in which all kinds of beautiful flowers are to be seen, during the greatest part of the year; and in the centre is a bason of water, stocked with gold fish.

From the flower garden, a short winding walk leads to that part of the garden where was formerly the

MENAGERIE,

Which was of an oval figure; in the centre was a large bason of water, surrounded by a walk, and the whole

whole was inclosed by a range of pens, or large cages, in which were kept great numbers of Chinese and Tartarian pheasants, besides many other sorts of large exotic birds. The basin was stocked with such water-fowl as were too tender to live on the lake; and in the middle of it stood a pavilion of an irregular octagon plan, designed by Sir William Chambers, in imitation of a Chinese opening, and executed in the year 1760.

The birds that were in this menagerie, which by the bulk of the people was thought the greatest curiosity in the garden, have been long since disposed of, the pens, &c. removed, and the space occupied by these, formed into an agreeable lawn.—The next building is the

TEMPLE of BELLONA,

Designed and built by Sir William Chambers, in the year 1760. It is of the prostyle kind; the portico tetrastyle Doric; the metopes alternately enriched with helmets and daggers, vases, and pateras. The cell is rectangular, and of a sesquialteral proportion; but closed with an elliptical dome, from which it receives the light.

Passing from where stood the menagerie towards the lake, in a retired solitary walk on the left hand, is the

TEMPLE of the GOD PAN,

Of the monopteros kind, but closed on the side towards the thicket, in order to make it serve for a seat. It is of the Doric order; the profile imitated from that of the theatre of Marcellus, at Rome, and the metopes enriched with ox skulls and pateras. It was built by Sir W. Chambers, in the year 1758.

Not

Not far from the last described, on an eminence, stands the

TEMPLE of ÆOLUS,

Like that of Pan, of the monopteros figure. The order is composite, in which the Doric is predominant. Within the columns is a large semicircular niche, serving as a seat, which revolves on a pivot, and may with great ease be turned with one hand to any exposition, notwithstanding its size. The Temple of Solitude is situated very near the south front of the palace.

At the head of the lake, and near the Temple of Æolus, stands a Chinese octagon building, of two stories, built many years ago. It is commonly called the

HOUSE of CONFUCIUS.

The lower story consists of one room and two closets; and the upper story is one little saloon, commanding a very pleasant prospect over the lake and gardens. Its walls and ceiling are painted with grotesque ornaments, and little historical subjects relating to Confucius, with several transactions of the Christian missions in China. In a thicket, near the house of Confucius, is erected the engine which supplies the lake and basins with water. It was contrived by Mr. Smeaton, and executed under his direction, in the year 1761. It answers perfectly well, raising, by means of two horses, upwards of 3600 hogsheds of water in twelve hours.

From the house of Confucius, a covered close walk leads to a grove, wherein is placed a semi-octagon seat, designed by Mr. Kent. A winding walk, on the right hand of the grove, leads to an

D

open

open plain, on one side of which, backed by thickets, on a rising ground, is placed a Corinthian colonnade, designed and built by Sir William Chambers, in the year 1760, and called the Theatre of Augustus.

The next building which offers itself to view, is the

TEMPLE of VICTORY.

It stands on a hill, and was built in commemoration of the signal victory obtained on the first of August, 1759, near Minden, by the allied army under Prince Ferdinand of Brunswick, over the French army, commanded by the Marshal de Contades.

The figure is the circular peripteros: the order Ionic decastyle, fluted, and richly finished. The frieze is adorned with foliages; and round the attic are suspended festoons of laurel. The cell, which commands a pretty prospect towards Richmond, and over Middlesex, is neatly finished with stucco ornaments. Those in the ceiling represent standards, and other French trophies. The whole was designed by Sir William Chambers, and executed under his inspection, in the year 1759, soon after the above mentioned battle.

As you pass along from the temple of victory, towards the upper part of the garden, is seen an arch, surrounded with several vestiges of other structures. This is called the ruin, and was designed and built by Sir William Chambers, in the year 1759, in order to make a passage for carriages and cattle, over one of the principal walks of the garden. It was to imitate a Roman antiquity, built of brick, with an incrustation of stone. The design is a triumphal arch, originally with three apertures, but two of them are now closed up, and converted into rooms, to which you enter by doors made in the sides of the principal

principal arch. The soffit of the principal arch is enriched with coffers and roses, and both the fronts of the structure are rustic. The north front is confined between rocks, overgrown with briars and other wild plants, and topped with thickets, amongst which are seen several columns, and other fragments of buildings: and at a little distance beyond the arch is seen an antique statue of a Muse. The central structure of the ruin is bounded on each side by a range of arches. There is a great quantity of cornices, and other fragments spread over the ground, seemingly fallen from the buildings; and in the thickets on each side, are seen several remains of piers, brick walls, and other ruins.

The upper part of the garden composes a large wilderness; on the borders of which stands a moresque building, commonly called the

ALHAMBRA,

Consisting of a saloon, fronted with a portico, of coupled columns, and crowned with a lantern.

On an open space, near the centre of the same wilderness, is erected the tower, commonly called the

GREAT PAGODA.

This was begun under the direction of Sir William Chambers, in the autumn of the year 1761, and covered in the spring of the year 1762. The design is an imitation of the eastern temples, and particularly of the Chinese TAA. The base is a regular octagon, forty-nine feet in diameter; and the superstructure is likewise a regular octagon on its plan, and in its elevation, composed of ten prisms, which form the ten different stories of the building. The lowest of these

is twenty-six feet in diameter, exclusive of the portico that surrounds it, and eighteen feet high; the second is twenty-five feet in diameter, and seventeen feet high; and the rest diminish in diameter and height, in the same arithmetical proportion, to the ninth story, which is eighteen feet in diameter, and ten feet high. The tenth story is seventeen feet in diameter, and, with the covering, twenty feet high; and the finishing on the top is seventeen feet high; so that the whole structure, from the base to the top of the fleuron, is one hundred and sixty-three feet. Each story finishes with a projecting roof, after the Chinese manner, covered with plates of varnished iron, of different colours; and round each of them there is a gallery inclosed with a rail. All the angles of the roof are adorned with large dragons, being eighty in number, covered with a kind of thin glass, of various colours, which produces a most dazzling reflection; and the whole ornament at the top is double gilt. The walls of the building are composed of very hard bricks; the outside of well-coloured and well-matched grey stocks, neatly laid, and with such care that there is not the least crack or fracture in the whole structure, notwithstanding its great height, and the expedition with which it was built. The staircase which leads to the different stories, is the centre of the building.

Notwithstanding the ground on which this structure is erected, lies low, you command, from the top of it, on a clear day, a very extensive prospect on all sides, and in some directions upwards of forty miles distance over the most beautiful, populous, and well cultivated country, that can be viewed from any one spot perhaps in the whole world.

Near the great Pagoda formerly stood an elegant structure, called the Mosque, the principal design of which, as well as the exterior decorations of it, were
close

close imitations of the Turkish architecture; the inside of this building was finished in a very peculiar and elegant style, and it is much to be regretted, that upon a survey taken a few years since, the whole was found to be so generally out of repair, that it was thought proper to take it entirely down.

The next is a gothic building, designed by Mr. Muntz, the front representing a cathedral. The Gallery of Antiques was designed by Sir William Chambers, and executed in the year 1757. Here is the model of the palace, which it is said is intended to be built in Richmond Gardens.

Continuing your way from the last mentioned building towards the palace, near the banks of the lake, stands the

TEMPLE of ARETHUSA,

A small Ionic building of four columns; built in the year 1758.

Near it there is a bridge, thrown over a narrow channel of water, and leading to the island in the lake. The design is in a great measure taken from one of Palladio's wooden bridges. It was erected in one night.

In various parts of the garden are erected covered seats, and besides the buildings already mentioned, there is also a temple erected in commemoration of the peace.

The Portico is hexastyle Ionic; the columns fluted; the entablature enriched; and the tympan of the pediment adorned with basso-relievos. The cell is in the form of a Latin cross, the ends of which are closed by semicircular sweeps, wherein are niches to receive statues. It is richly furnished with stucco ornaments, allusive to the occasion on which it was built.

These gardens are opened every Monday, from Midsummer to the end of Autumn. The exotic garden, has been enriched with a great number of new and curious plants; with several, in particular, brought from New South Wales, and the islands in the southern ocean. They are under the superintendence of that ingenious botanist, William Aiton, Esq. universally celebrated for his excellent work, entitled, "Hortus Kewensis."



A COMPENDIOUS
GAZETTEER;

OR, A
CONCISE DESCRIPTION
OF THE
TOWNS, VILLAGES, AND VILLAS,
IN THE
ENVIRONS OF WINDSOR;

Accompanied with a
MAP OF THE COUNTRY,
FROM
FOURTEEN TO EIGHTEEN MILES ADJACENT.

WINDSOR:
PRINTED AND SOLD BY C. KNIGHT AND CO.
CASTLE-STREET.

1794.

ADVERTISEMENT.

SINCE the publication of the last Edition of this Work, the Editor has found it necessary to make very considerable alterations, owing to the frequent transfers of property, and the occasional removals of tenants. All the information that could be collected, respecting these, are now carefully inserted, and many new articles added.

Places that appear in the Map, without being inserted in the alphabetical description, are supposed not to contain any thing very remarkable.



A

COMPENDIOUS GAZETTEER.

ANKERWYKE HOUSE, in the parish of Wyradbury, Bucks, on the side of the Thames, opposite to Kunny Mead, about three miles from Windsor, was formerly a benedictine nunnery, built in the reign of Henry II. The house is ancient, but the situation, although low, is beautiful. It was, for many years, the summer residence of the late Harcourt Powell, Esq. since when, it has been in the occupation of many respectable tenants. It is at present unoccupied; but we learn that — Harcourt, Esq. to whom it belongs, is going to reside here. The neat villa adjoining, is the residence of Mr. Burnell.

ANKERWYKE PURNISH, delightfully situated on Cooper's Hill, in the parish of Egham, is the seat of Molyneux Lord Shuldhham, during the life of his lady, the widow of Simon Harcourt, Esq.—Near this place, was the house in which Sir John Denham, the bard of Cooper's Hill, resided; but not a trace of it remains. The prospect here, over the Thames and the adjacent country, is the most luxuriant that imagination can conceive.

ASCOT-HEATH, six miles from Windsor, on the road to Bagshot, is a celebrated Race Ground, on which the King's plate of 100 guineas is annually run for, as well as many other plates and sweepstakes, that usually constitute five days sport; which commence

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mence a fortnight after Whitsuntide. The brilliancy of this meeting, which far exceeds any other in the kindgom, is frequently heightened by the presence of the Royal Family. Near the course is the lodge of his Majesty's huntsman, and where the royal stag-hounds are kept.

ASCOT PLACE, near Winkfield, on the side of Ascot-Heath, is a modern well-built edifice, erected by the late Andrew Lindergreen, Esq.

ASHFORD, a village near Staines, Middlesex, in which are some handsome houses; particularly a seat built by a former Earl of Kinnoul, now the property of Mr. Shaw. On Ashford Common, are frequent reviews, chiefly of cavalry.

BAILEYS, between Slough and Salt-Hill, about half a mile from the turnpike road, is a neat modern edifice, formerly the seat of the right honourable the Lord Godolphin, and now the residence of the right honourable the Earl of Chesterfield. The grounds round it are pleasant, and the approach to it by an avenue of stately firs.

BILLINGBEAR, situated in Windsor Forest, about nine miles from Windsor, the seat of Richard Aldsworth Neville, Esq. Member of Parliament for Reading. At a small distance from hence, is Brick Bridge, which has nothing remarkable in itself; but on account of the agreeable variety of woods and plains around it, the royal chase is frequently begun here.

BEAVER PARK, near Sunning Hill, the estate of Joseph Cruchley, Esq. who has a delightful seat there.

BEACONSFIELD, a small town in Buckinghamshire, ten miles from Windsor, and twenty-four from London, in the road to Oxford. It has several good inns, and is remarkable for having been the residence of Mr. Waller, the celebrated poet, who had an estate, and a handsome seat there, called Hall Barn, which

is still in the possession of his descendant. There is a fine monument erected in the church-yard to his memory, with an inscription by Mr. Rymer, which is to be seen in every edition of his works. Its market is on Thursday, and it has two fairs.—In its vicinity are several fine seats. See Bulstrode, Butley's Court, Wilton Park, and Hall Barn.

BEAUMONT LODGE, delightfully situated on an easy ascent, by the side of the Thames, at Old Windsor, was formerly the seat of his late royal highness the Duke of Cumberland; it afterwards became the property of Thomas Watts, Esq. of whom it was purchased by Governor Hastings. From the governor, it passed into the hands of the present possessor, Henry Griffiths, Esq. who has built one entire new wing, and added correspondent additions to the other; and likewise raised the centre to an equal height; in the front of which is a colonnade, consisting of six columns and two pilasters, which are raised from four pedestals; two shafts spring out of each base; these are from the design of Mr. Emlyn, and are according to his new order of Architecture. Under the colonnade, and even with the first floor, is a light and elegant balcony, commanding a most pleasing view of the Thames and the adjoining country.

BENTLEY PRIORY, the seat of the Marquis of Abercorn, is situated on the summit of Stanmore-Hill, in the parish of Harrow. The site of it is supposed to be that of an ancient priory, which, at the dissolution, was converted into a private house. The present magnificent structure, was built from designs of Mr. Soam; but the beautiful plantations were laid out by the noble owner himself. Part of the estate belonging to this seat, is in the parish of Stanmore.

BINFIELD,

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BINFIELD, a rectory in the deanery of Reading, a pleasant village on the side of the Forest, about nine miles from Windsor; the principal seats are Lord Kinnaird's, late Mr. Pitt's, Mr. Elliott's, and the Rev. Dr. Wilson's.

BOTLEYS, near Chertsey, in Surry, a very elegant new-built villa, belonging to Sir Joseph Mawbey, representative in the late parliament for that county.

BRAY, a vicarage in the gift of the Bishop of Oxford, and is an hundred of itself; it is five miles from Windsor, and one from Maidenhead, of which it is the mother church: It has an hospital, founded in 1627, by William Goddard, Esq. for forty poor persons, who are each allowed a house to live in, and eight shillings per month. It is noted in a famous song, for its Vicar, who, according to Fuller, changed his religion four times, in the reign of Henry VIII. and his three successors; keeping to one principal only, that of living and dying Vicar of Bray.—At Braywick, are the seats of Mr. Slack, Mr. Pepys, and Major Law.—See Cannon Hill.

BRENTFORD, a market town in Middlesex, seven miles from London, and 15 from Windsor; has its name from a brook, called the Brent, which rises near Finchley, and runs through the west part of the town to the Thames. In this town, the freeholders of Middlesex assemble to choose their representatives. That part of it called Old Brentford, is situated in the parish of Great Ealing, and is directly opposite to Kew-Green. New Brentford is situated partly in the parish of Hanwell, and forms partly a parish of its own name.

BRITWELL HOUSE, near Burnham, formerly the seat of C. Crayle, Esq. afterwards of Mr. Loraine Smith, and late of the right hon. Lady Ravensworth; since whose demise, it has been purchased by Lord Grenville, and is now the seat of Lady Camelford.

BULSTRODE,

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BULSTRODE, eight miles from Windsor, in the road to Amer sham, and 24 from London, the seat of his grace the Duke of Portland. It is a large, noble, and commodious house, containing very fine apartments, and some very good pictures. It is finely situated in a pleasant park, which is peculiarly fortunate in situation, by means of contrast. The country adjoining is very flat, not well cultivated, and has few of those elegant varieties which are pleasing to the traveller; but this happy spot, chosen for the park, does not contain a level acre: It is composed of perpetual swells and slopes, set off by scattered plantations, disposed in the justest taste. The extent is very great, and on the whole, it is one of the finest parks to be seen. The road to Beaconsfield goes close to the park gate.

BISHOPSGATE, the south entrance into Windsor Great Park, between which and Englefield Green, several gentlemen have agreeable seats; near the gate is that of George Cumberland, Esq. in a peculiar cottage style.

BURNHAM, a large village in Buckinghamshire, four miles from Eton, has three annual fairs, and formerly, at about a mile from the village, was a nunnery, built in 1228, by Richard, son of King John, and brother of Henry III. Part of the building is now a farm house, occupied by Mr. Wender, and known by the name of Burnham Abbey.

BURNHAM, EAST, a pleasant village, situated about a mile from the last mentioned. The late C. Eyres, Esq. had an agreeable seat here, which is become the property of Capt Popple, and is now in the occupation of Mr. Otteley. Near this, is the seat of Mr. Stevenson; and a little farther to the north, is that of Henry Sayer, Esq. a very neat structure, lately erected.

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BUSHY-PARK, adjoining to Hampton-Court, and belonging to the crown. It is a handsome park, well stocked with deer, and contains a large commodious lodge. The Countess of Guildford is the present ranger.

BUTLER'S COURT, lately called Gregories, is the seat of the right hon. Edmund Burke, at Beaconsfield. It has great similarity in the front, to the Queen's Palace; and is situated in a delightful country, where the prospects are frequently intercepted by a profusion of beautiful inclosures, a continual interchange of hills and vallies, and a number of beech and coppice woods. The apartments contain many excellent pictures, and some valuable marbles.

BYFLEET, a village near Cobham, in Surry, on a branch of the river Mole, which flows by the side of Byfleet Park, and forming a great number of windings, its course is near four miles within the compass of the grounds.

CANNON-HILL, at Braywick, late the villa of P. Delmé, Esq. and now the seat of James Law, Esq. by whom very considerable additions have been made to the house and offices; the ground considerably enlarged, and laid out in the most agreeable manner, according to the present taste. The views from it are in general rich, and in many parts truly picturesque.

CANT'S HILL, the seat of Sir John Lade, is situated about a mile from Burnham, a little to the north-west of Britwell. It formerly belonged to Mr. Howard, and was afterwards in the possession of Mrs. Hodges, who greatly improved it; which, with the additions made by Sir John, has rendered it a most desirable villa.

CASHIOBURY PARK, in Herts, near Watford, 15 miles from London, and 18 from Windsor, is said to have been the seat of the Kings of Mercia, till
Offa

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Offa gave it to the monastery of St. Alban's. Henry VIII. bestowed the manor on Richard Morison, Esq. from whom it passed to Arthur, Lord Capel, whole descendent, the Earl of Essex, has here a noble seat in the form of an H, with a park adorned with fine woods and walks, planted by the famous Le Notre. The front faces Moor Park. A little below the house is a river, which winds through the park, and supplies a spacious lake. The front and one side of the house are of brick, and modern, the other sides are very ancient.

CHALFONT, St. Peter's, a village in Bucks, 20 miles from London, and 10 from Windsor, in the road to Aylesbury. Chalfont House is the seat of Thomas Hibbert, Esq.

CHALFONT, St. Giles's, two miles farther, was the residence of Milton, when the plague raged in London, in 1665. The house is now standing, and, in all probability, from its appearance, remains nearly in its original state. It was taken for him by Mr. Elwood, the Quaker, who had been recommended to our blind bard, as one that would read Latin to him for the benefit of his conversation. Here Elwood first saw a complete copy of "Paradise Lost," and having perused it, said to him, "Thou hast said a great deal upon Paradise Lost, but what hast thou to say to Paradise Found?" This question first suggested to Milton the idea of writing his "Paradise Regained."

Near this place Sir Henry Gott has a seat, called Newland Park; and Admiral Sir Hugh Palliser, Bart. a seat called the Vatch.

CHERTSEY, a town in Surry, nine miles from Windsor, and 20 from London, on the banks of the Thames. It has a market on Wednesday, and four annual fairs. At this place, according to Camden, Julius Cæsar crossed the Thames, when he first at-

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tempted the conquest of Britain; but Mr. Gough, in his additions to the Britannia, has adduced many arguments in opposition to this opinion.

Here was once an abbey, wherein was deposited the corpse of Henry VI. which was afterwards, by order of Richard III. removed to Windsor. Out of the ruins of the abbey, all the remains of which is the outer wall of the circuit, Sir Henry Carew, master of the buck-hounds to Charles II. built a very fine house, which now belongs to Mr. Weston.

Chertsey Bridge, a plain but handsome structure, was built in 1785, by Mr. Paine. It consists of seven arches, each formed of the segment of a circle, and is built of Purbeck stone, at the expence of 13,000*l*. The original contract was for 7,500*l*.

In 1773, in digging a vault in the chancel of the church, for Sir Joseph Mawbey, a leaden coffin was discovered, containing the body of a woman in high preservation. The face appeared perfectly fresh, and the lace of the linen seemed sound. As the church was built with the abbey, in the time of the Saxons, it is supposed that the body must have been deposited there before the conquest.

To this town Cowley the poet retired, and here he ended his days, in a house called "The Porch House," now belonging to Alderman Clark.

CHISWICK, a village on the Thames, five miles from London, near the road to Hounslow. In the church-yard is a monument to the memory of William Hogarth. On this monument, which is ornamented with a mask, a laurel wreath, a palette, pencils, and a book, inscribed "Analysis of Beauty," are the following lines, by his friend the late David Garrick.

Farewell, great painter of mankind,
Who reached the noblest point of art;
Whose pictur'd morals charm the mind,
And through the eye correct the heart!

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If genius fire thee, reader, stay;
If nature move thee, drop a tear;
If neither touch thee, turn away,
For Hogarth's honour'd dust lies here.

In the church, in the Earl of Burlington's vault, is interred the illustrious Kent, a painter, an architect, and the father of modern gardening. "In the first character," says Mr. Walpole, "he was below mediocrity; in the second, he was a restorer of the science; in the last, an original, and the inventor of an art that realises painting and improves nature. Mahomet imagined an Elysium, but Kent created many."

Chiswick House, a celebrated seat of the Duke of Devonshire, built by the great Earl of Burlington. The ascent to the house is by a noble double flight of steps, on one side is a statue of Palladio; and, on the other, that of Inigo Jones. The portico is supported by six fluted Corinthian pillars, with a pediment; and a dome, at the top, enlightens a beautiful octagonal saloon.

CLAREMONT, at Esher, in Surry, sixteen miles from London, and seventeen from Windsor, was the seat of the late Duke of Newcastle, by whom, when Earl of Clare, its present name was given; on which occasion, Garth wrote his poem of "Claremont," in imitation of "Cooper's Hill." It was purchased by the late Lord Clive, who pulled it down, and erected a very elegant villa, in a much better situation. The park is distinguished by its noble woods, lawns, mounts, &c. The summer-house, called the Belvedere, on a mount, on that side of the park next Esher, affords an extensive view of the country. This beautiful place was afterwards sold to Lord Galway; but is now the property of the Earl of Tyrconnel.

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CLAYHALL, in the parish of Old Windsor, is a neat cottage, belonging to Mrs. Keppel, to which considerable additions were made by the late Mr. Aylet, of New Windsor, whither he retired on his declining the practice of his profession. It is well situated for the enjoyment of rural felicity and domestic peace; and is now the residence of Sir Henry Dashwood.

CLEWAR, the adjoining parish to Windsor, of which it is supposed it was originally the mother church, has nothing very remarkable in it, except that the seat of Mr. Payne, is a well-built edifice, with a pleasant, well-disposed garden belonging to it; the parsonage house, the residence of the Rev. Mr. Marshall, is also an agreeable recess.

CLIEFDEN HOUSE, seven miles from Windsor, and one from Taploe, in the county of Bucks, is a noble and beautiful seat, belonging to the Countess of Orkney, and was formerly the summer residence of Frederick, late Prince of Wales. It was built by George Villiers, Duke of Buckingham, in the reign of Charles II. and came by marriage of the heiress of that family, to the Earl of Orkney, who greatly improved it, as did also the late Prince of Wales. The house is a stately edifice, and the rooms are spacious and noble. The stair-case is elegantly painted, and in the hall are some excellent portraits of the Earls of Orkney, by the most eminent masters. In the drawing-room is an original whole length of Queen Ann, for which Lady Orkney is said to have refused a thousand guineas. The tapestry represents the battles of the great Duke of Marlborough, in which Lord Orkney had no small share.

Its situation is lofty and conspicuous, and is surrounded by extensive woods. The pleasure grounds are spacious; finely formed by nature into sloping lawns, hills, and vallies; and assisted with great taste
by

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by art. The upper grounds, near the house, command beautiful prospects; and as these are often seen through the vistas of the gardens, partially screened by groups of majestic trees, and other rural objects, they contribute to the variety and beauty of this delightful spot.

The declivity toward the Thames, is finely hung with natural woods, which form a fine contrast to the higher and more polished grounds. From the sides of the precipices, formed by the fall of the mouldering chalk, of which these hills are composed, and from lofty banks, over-hung by venerable trees, we see the Thames pursuing its meandering course, through beautiful meadows, enlivened by herds of cattle, and the neighbourhood enriched by towns and villages, or sequestered retreats, forming together the most pleasing kind of landscape.

At the foot of Cliefden Wood, rises Cliefden Spring, which, by an easy descent, forms a small but beautiful cascade, that, murmuring gently over its gravelly bed, empties itself into the Thames. Hither social parties frequently repair, by permission, to take their repast beneath its cooling shade; and here the royal marquees were pitched on the 12th of July, 1794, when their Majesties, and most of the Royal Family, with their attendants, honoured this delightful retreat with their presence; where they spent the chief part of the day, and were greatly pleased with the beauties of the place.

COBHAM, a village in Surry, nineteen miles from London, and about the same distance from Windsor, on the side of the road from Weybridge to Leatherhead. Near this place are several seats, particularly that built by Earl Ligonier, after the manner of an Italian villa. The principal rooms are richly ornamented, and the offices contrived with great judgment. The river Mole passes by the side
of

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of the gardens, and being made here four or five times broader than it was naturally, has a happy effect, especially as the banks are disposed into a slope, with a broad grass walk, planted on each side with sweet shrubs. At one end of this walk is a very elegant room, a delightful retreat in hot weather, being shaded with large elms on the south side, and having the water on the north and east. The house is situated half a mile from the road to Portsmouth, and is so much hid by the trees near it, as not to be seen till you rise on the heath beyond Cobham. The property of this seat is still in the representatives of the late Earl, since whose death it has never been let but as a temporary residence.

COLNBROOK, five miles from Windsor, and seventeen from London, situated near the river Colne, over which it has a bridge. One part of the town is in Middlesex, and the other in Buckinghamshire. Here is a charity school.

It is said that the market held here, was formerly the most considerable of any in the county, and that there were many good inns in the place. At present it can be considered only as a thoroughfare on the western road, where many of the Bath and other coaches stop to change horses. The market-house, over which there was a chapel, standing in the narrowest part of the town, has, by the commissioners of the turnpike roads, been lately taken down, and a neat chapel erected in a more convenient part.

COMB-NEVIL, in the parish of Kingston-upon-Thames, has a seat called Comb-House, the residence of Major Tallemaque. Near the site of the present structure was, a few years ago, a venerable mansion, belonging to the great Richard Neville, Earl of Warwick; and is now the property of Earl Spencer. Here are some reservoirs of water, constructed by Cardinal Wolsey, to supply Hampton-Court. The
water

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water is conveyed under the Thames, by pipes of a particular construction. It is much esteemed as efficacious in the gravel; it is excellent for drinking and washing; but is unfit for culinary use, as it turns the vegetables that are boiled in it black.

COOPER'S HILL, situated in the parish of Eggham, on the south-east side of Englefield-Green, where there are the seats of Lord Shuldharn and Mr. Smith. See *Ankerwyke Purnish*, and *Kingswood Lodge*. The situation has long been celebrated by Sir John Denham, in his excellent poem of that name; of which it is observed by an ingenious, but perhaps fastidious critic, that the professed subject of the piece is not mentioned by name, nor is any account given of its situation, produce, or history: but that it serves, like the stand of a telescope, merely as a convenience for viewing other objects.

Having printed the Poem, in an uniform size and manner, with this Compendium, to which it is occasionally added as an Appendix, it would be superfluous to give, in this place, the high encomiums passed on it by Johnson, Pope, and Somerville, having prefixed part of these as introductory to the piece.

COOKHAM, a small, but well-inhabited village, pleasantly situated on the banks of the Thames, about three miles to the north of Maidenhead, is a vicarage in the deanery of Reading; it commands a luxuriant prospect of the counties of Oxford and Buckingham, and a delightful view of the magnificent seats of Hedfor and Cliefden. About half a mile from hence is White Place, the seat of the Rev. Mr. Leycester.

CRANBOURN-LODGE, a fine house, near Winkfield Plain, three miles from Windsor. It was built by the late Earl of Ranelagh, and is now in the possession of his royal highness the Duke of Gloucester, as Lord Warden of Windsor Forest. It is a pleasant

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pleasant situation, having an extensive prospect over a fine plain, that affords a beautiful landscape. The lodge is large, and well built; and in a spacious room are painted, and regularly ranged, in large panels, the military dresses of the different corps in the European armies.

CRANFORD, a village on the north-west side of Hounslow. It has a charity-school, and a bridge over the river Crane; and here the Earl of Berkley has a seat, which is an ancient structure, situated at an angle of the park, near Cranford Church. The park is well watered by the Crane; and, though it commands no variety of prospects, yet, from the distribution of woods and other accompaniments, it may be deemed a pleasant retirement.

Notwithstanding its vicinity to the metropolis, it is celebrated for game, particularly pheasants, which are to be seen in great numbers; considerable pains having been taken for their preservation; on which it may be observed, that some of the means employed have proved fatal to those who had concerted them for the destruction of others.

DATCHET, a pleasant village, about three quarters of a mile from Windsor, on the Thames, between Eton and Staines. Her late Majesty Queen Ann, who resided frequently at Windsor, in 1706, caused a wooden bridge to be erected across the Thames, from hence to the entrance into Windsor little park; since when, it has been twice rebuilt. The second bridge, like the first, was built of wood, and stood upwards of sixty years; but the present bridge, which is on brick and stone piers, though it has not been erected more than twenty-five years, is become absolutely dangerous for carriages to pass over it; and it is now in contemplation to erect a stone one upon the old piers. The house of Mr. Haddock, near the bridge, is a neat modern edifice, with suitable offices and

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and garden. Further on, towards Staines, on the bank of the river, is Southly House, the property of Mr. Key; which, in the course of a few years, has been the occasional residence of several tenants. Near the church, the Honourable Colonel Needham, has a neat seat; which, since the demise of his mother, he has greatly improved. On the side of the common are the seats of Miss Owen, Colonel Drew, Mr. Dell, and Mr. Reddington. The Honourable Mr. Dillon has lately taken the house, late in the occupation of Mrs. Sawyer; several other gentlemen also occasionally reside in the neighbourhood. Many of the views from hence, of Windsor Castle, through the vistas in the park, are pleasingly picturesque.

DENHAM, a village in Bucks, near Uxbridge, in which is the handsome seat and park of Benjamin Way, Esq. At a little distance from this place is Denham Court, the property of Sir William Boyer, Bart. many years the residence of his family; but now let to Henry Hoare. Esq.

LITTON-PARK, in the parish of Datchet, the seat of the Earl of Beaulieu, is an ancient and venerable mansion, erected by Sir Ralph Winwood; secretary of state to King James I. on the site of a mansion which had been occupied by Cardinal Wolsey. It afterwards fell to the noble family of Montagu; and, on the decease of the late duke, it came to her grace the Duchess of Manchester, the eldest daughter of that family, who married the present Earl of Beaulieu. The seat is erected in the form of a castle, in the midst of a pleasant park, well planted with timber, and is encompassed by a large moat. The apartments are spacious, and finely painted; and in the picture gallery is a good collection of paintings, many of them by the first masters.

DORNEY-COURT, near Eton-wick, the seat of Sir Charles Palmer, Bart. of the family of Roger Palmer,

Palmer, Earl of Castlemain, who was sent by James II. on the costly embassy to Rome, in 1687.

DOWN-PLACE, an elegant villa, on the side of the Thames, about three miles from Windsor, in the road to Maidenhead, is the seat of John Huddleston, Esq. It was formerly the seat of Mr. Tonson, and afterwards that of the Duke of Argyle; from whom it passed into the hands of John Barker Church, Esq. who sold it to the present proprietor. Notwithstanding the situation is flat, it commands many pleasing views, particularly of St. Leonard's Hill, Eton, and Windsor.

DROPMORE HILL, the new-built villa of Lord Grenville, is situated on the side of Wooburn Common, in the road from Burnham to Wycomb; the situation is extremely elevated, commanding the most extensive and varied prospects over the country; and when the grounds lately inclosed, are properly cultivated, it will be a most desirable residence.

EALING, Great and Little, two villages between Brentford and Acton. At Great Ealing, are many handsome villas; the most distinguished of which are, Ealing Grove House, late the Duke of Argyle's, now Mr. Baily's; Rockworth Gate House, the elegant residence of Mr. Mathias. At Little Ealing, is Place House, the seat of Sir Charles Gould; here are also the houses of General Lascelles, and Mr. Fisher.

EGHAM, a neat and populous village in Surry, situated near Runny Mead; four miles from Windsor, and eighteen from London. It has one annual fair, September 19, and horse-races in the beginning of the same month. Here is a neat alms-house, founded in 1706, by Mr. Henry Strode, merchant, of London, for six men and six women, who must be sixty years of age, and have been parishoners of Egham twenty years, without having received any parochial relief.

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relief. They have each, annually, a chaldron of coals, clothing, and five pounds in money. The centre of this building is a good house for a school-master, who has forty pounds a year, and a chaldron of coals, (besides an allowance for an assistant,) for the education of twenty boys of Egham. Here is also alms-houses, built and endowed by Sir John Denham, surveyor of the works to King Charles II. for five poor old women. The parsonage-house was formerly the seat of Sir John Denham, who rebuilt it, and who took very great delight in this place.

EMBER COURT, near Esher, in Surry, formerly the seat of Arthur Onslow, Esq. and afterwards of the Archbishop of Canterbury, but now of Francis Ford, Esq.

ENGLEFIELD GREEN, a little to the north of Cooper's Hill, is a pleasant village, and genteel neighbourhood; in which the principal houses are, Mrs. Hervey's, Mrs. Revel's, Mrs. Pocock's, Mrs. Towing's, Mrs. White's, Mrs. Field's, and Lord Bulkeley's.

ESHER, a village in Surry, situated near Walton-upon-Thames, and Hampton Court, of which last it affords a fine prospect, as well as of the other parts of Middlesex. A little to the south-west of the village, is Esher Place, the seat of the late Henry Pelham, Esq. and now of his daughter, Miss Pelham. The house is a gothic structure, and was originally built by Cardinal Wolsey; but the late Mr. Pelham, rebuilt the whole, except the two towers in the middle of the house, which are the same as belonged to the old building, and the whole is rebuilt in the same style of architecture as it was before. The gardens, which were laid out by Kent, though small, are beautiful and rural.

ETON, is situated in Buckinghamshire, and by means of a wooden bridge over the Thames, is in a manner

manner joined to Windsor. This village is pleasantly situated on the banks of the river, in a delightful valley, and healthy soil; and has been a long time famous for its royal college and school, founded by King Henry VI. in the year 1440, for the support of a provost and seven fellows, and the education of seventy youths in classical learning; from this foundation, they are sent to King's College, Cambridge, founded also by the same prince, where they are amply provided for; and, at the expiration of three years, claim the fellowship of that college. Here likewise are educated, great numbers of the nobility and young men of the most distinguished families in the kingdom, this royal foundation being one of the most celebrated seminaries for classical learning in his majesty's dominions. The school is divided into upper and lower, and each of these into three classes. To each school, there is a master and four assistants. The college consists of two neat quadrangles, one appropriated to the school, and the lodgings of the masters and scholars; in the midst of which is a handsome bronze statue of the royal founder, standing on a marble pedestal, erected at the expence of the late provost, Dr. Godolphin, dean of St. Pauls. On the south side of this square, is the college chapel, a plain regular stone building, remarkable only for its elegant simplicity. At the west end of this chapel, is a marble statue of the "ill-fated Henry." In the other quadrangle, are the apartments of the provost and fellows. On the south side of the inner court of this last quadrangle, is the college library, which is one of the finest in England, with respect to the neatness of the room, and the choice collection of the most valuable editions of the best authors. This library has been much augmented, by the donations of Dr. Waddington, Bishop of Chichester; Dr. Godolphin, late provost; the Rev. Mr. Reynolds, Nicholas

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Nicholas Mann, Esq. master of the charter-house, and other gentlemen of distinguished taste and learning; among whom we ought not to omit the late Richard Topham, Esq. of Windsor, whose fine collection of books and drawings, made from the originals at Rome, and other parts of Italy, was presented to the college by his executors, Lord Chief Justice Reeves, and Dr. Mead. The late Rev. Mr. Hetherington, some time fellow of this college, on quitting his fellowship, presented to the library many elegant and capital books; and besides the above, and other distinguished marks of his generosity to the college, he built, at his sole expence, a neat chapel in the middle of the town, for the better accommodation of the inhabitants.

The houses of the Rev. Mr. Goodall, and the Rev. Mr. John Roberts, lately erected, are neat and commodious, and well calculated for the reception of their pupils.

FARNHAM ROYAL, the adjoining parish to Stoke, in Buckinghamshire, four miles from Windsor, and five from Maidenhead. The owner of this manor formerly held it by service of fitting the king's right hand with a glove, on the coronation day, and supporting his left arm while he held the sceptre. Here are but few houses of note, and the principal of these is Mr. Roper's.

FERN-HILL, about five miles from Windsor, between Winkfield Plain and Ascot Heath, was, for many years, the agreeable seat of the late Lady Knollys; on whose demise it fell to the present possessor, Francis Knollys, Esq. The house is a substantial commodious edifice, and the grounds round it well cultivated and rural. A little further on towards Ascot, is a small but neat seat, called Hill-House, built by Mr. Cock, and a few years since let to Sir Alexander Crawford; it was lately purchased

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chased by Lord Belfast, who occasionally resides here. Besides the two last-mentioned seats, Miss Squire has lately erected a small, but elegant mansion, on Fern-Hill, near Winkfield Plain. The back part of this house, next the road, has a singular appearance, from its having a saloon the whole length of the front, which is occupied as a green-house. It stands on an easy ascent, commanding an extensive prospect over an open plain and the adjoining forest, with a pleasing view of Windsor Castle.

FIFIELD, is a small village, about four miles from Windsor, a little on the left of the road to Hollyport, where there is a house that belonged to the celebrated Kitty Whitburn, on whom it was settled by Richard Tonson, Esq. It is now the property of Mr. Pitt, of Maidenhead, but is in the occupation of Gilbert East, Esq.

FROGMORE HOUSE, near Windsor, formerly the seat of the late Dutchess Dowager of Northumberland, afterwards of Sir Edward Walpole, and late of the Hon. Mrs. Ann Egerton, of whom it was purchased by Her Majesty; since when, very considerable additions have been made to the house and gardens. The house adjoining, remembered by the tradesmen of Windsor, as the hospitable residence of the late Mrs. Macartney, has been taken down, and the gardens formerly belonging to it, added to those of Her Majesty. In different parts of the grounds, gothic temples, rural huts, and rustic buildings, have been erected; these give relief to the gardens, which, from their being a dead flat, would otherwise have too great a sameness.

Near adjoining, on the opposite side of the road, is a neat house, formerly the seat of the late Earl of Pomfret, as ranger of the Little Park, within the limits of which it is situated, and is deemed extraparochial. Near the house is the Queen's dairy.

GERRARDS.

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GERRARDS-CROSS, a village in Buckinghamshire, between Uxbridge and Beaconsfield. Here is a charity school, built and endowed by the late Duke of Portland, for twenty boys and fifteen girls, who are taught and cloathed, and two of the children put out apprentices every year. Near this place is the fine seat of the Duke of Portland. See *Bulstrode*.

GREGORY's, near Beaconsfield, the elegant seat of the Right Hon. Edmund Burke, which contains many excellent pictures, marbles, &c. It is built on the same plan, but on a smaller scale, as the Queen's Palace, to which its principal front bears a strong resemblance. Here is another elegant house, built by the late Mr. Dupre.

GROVE-HOUSE, on the banks of the Thames, near the church, at Old Windsor, is the seat of Lady Dowager Onslow; it was built by a whimsical gentleman, who made it a point, in his travels, to take notice of every thing that pleased him in the monasteries abroad; and on his return to England, he built this house, the bed-chambers of which he contrived like the cells of monks, with a refectory, and every other appendage of a monastery, even to a cemetery, and a coffin, inscribed with the name of a supposititious ancient bishop. Here is also another monument of singularity, which is a stone coffin, erected on four stone pillars, containing the remains of a favourite dog, which the extravagant attachment of its master had led him to make application to have buried in the adjoining church yard.

GUNNERSBURY HOUSE, in the parish of Ealing, the seat of the late Princess Amelia, now of Mr. Stirling, is a noble structure, built by Inigo Jones. It is situated on a rising ground; and the approach to it, from the garden, is remarkably fine. The loggia has a beautiful appearance at a distance, and commands a fine prospect of the county of Surry,

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of the river Thames, and of all the meadows on its banks for some miles; and, in clear weather, of even the city of London.

HALL PLACE, the seat of Sir William East, near Bear-Hill, on the borders of Maidenhead Thicket, four miles from Maidenhead, and about a mile on the left of the road to Henley.

HALL BARN, the residence of Mr. Blair, at Beaconsfield, is celebrated as being the seat of Waller, the poet, and is still the property of one of his descendants, Edmund Waller, Esq. The gardens were considered, before the improvements of these times, as very magnificent.

HAM FARM, the seat of the Earl of Portmore, at Weybridge, in Surry, is a handsome brick structure, with suitable pleasure grounds. Here is a fine command of water, there being two navigable rivers; the Thames, which comes with a fine bending course by the side of the terrace; and the Wey, which runs directly through the grounds, and joins the Thames at the terrace. There is a swing-bridge over the Wey, which may be turned aside at pleasure, to let boats and other vessels pass. The Wey is navigable to Guildford. What is called the Virginia Water, runs from Windsor Great Park, and flows hither through Woburn Farm. The terrace, next the Thames, is beautiful; and there are some good views from it, and from other parts of the garden. This place was first beautified by the Countess of Dorchester, mistress of James II.

HAM HOUSE, near Richmond, the seat of the Earl of Dysart, is situated on the Thames, and surrounded by those beautiful walks, called Ham Walks, which have been so often celebrated by the British poets.

HAMMERSMITH, a village in Middlesex, four miles from London, and eighteen from Windsor.

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One of the most considerable villas here, is the late Lord Melcombe's, which contains a marble gallery, finished at a very great expence. It is now the seat of the Margrave of Anspach, who purchased it for 8,500*l*. His serene highness having abdicated his dominions, in favour of the King of Prussia, receives from that monarch a princely revenue. He married Elizabeth, Dowager Lady Craven, and is now making many considerable improvements to this seat.

HAMPTON COURT. *See page 3.*

HAMPTON WICK, a village in Middlesex, at the foot of Kingston Bridge. A patriot of this place, has his memory recorded in a fine print of him, which has under it this inscription: "Timothy Bennett, of Hampton Wick, Middlesex, shoemaker, aged 75, 1752. This true Briton, unwilling to leave the world worse than he found it, by a vigorous application of the laws of his country, in the cause of liberty, obtained a free passage through Bushy Park, which had for many years been withheld from the people."

HAREFIELD, a village in Middlesex, near the river Colne, between Rickmansworth and Uxbridge, about twenty miles from London. In this neighbourhood are several agreeable villas, particularly Harefield-Place, the seat of William Baynes, Esq.—Near this is a villa, which Count Bruhl purchased about six years ago, of the Treusdale family. His excellency has made many capital improvements in it; among which is a fine observatory, lately built, and furnished with the best mathematical instruments.

HARLEYFORD-PLACE, on the bank of the Thames, the elegant villa of William Clayton, Esq. representative in the present parliament for Marlow; from which place it is situated about two miles, and five from Henley.

HARMONDS-

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HARMONDSWORTH, a village in Middlesex, about two miles from Colnbrook. It has one of the largest barns in England, whose supporting pillars are of stone, and supposed to be of great antiquity.

HARROW on the HILL, is situated in Middlesex, fifteen miles N. W. from London, on the highest hill in the county, whereon stands the church, which has a very high spire, that may be plainly seen from the terrace of Windsor Castle. This parish is famous for a free-school, founded by Mr. John Lyons, in the reign of Queen Elizabeth.

Sir John Rushout, Bart. has a seat here; and, at Sudbury Green, a mile from this village, the Right Hon. Thomas Orde has a seat.

HAWTHORN-HILL, on the west side of Bray-Wood; the house and gardens of Mr. Hercy, are pleasantly situated on the brow of the hill, and command an extensive view over Oxfordshire and Buckinghamshire.

HEDSOR, near Cliefden, the seat of Lord Boston, is in a delightful situation, and possesses beauties sufficient to attract the visits of strangers, especially the gardens and park, which are exceedingly picturesque and romantic; being formed by nature into high sloping hills, and deep vallies; with a variety of wood, well distributed. The house is a very noble edifice, completed and fitted up in all the elegance of modern taste.

HENLEY-upon-THAMES, 35 miles from London, and 16 from Windsor, is pleasantly situated on the west side of the river, which is navigable to it by barges. It is a corporation, governed by a mayor, ten aldermen, a high steward, a recorder, twelve burgesses, and a town clerk; and is supposed to be the most ancient town in Oxfordshire. The principal street is spacious, and in it are many good houses, but like most ancient towns, is capable of many improvements;

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provements; and a most essential one is now about to be made, by erecting a new guild-hall, and market-house, as soon as some impediments are removed respecting the property of the ground, whereon they are intended to be built, this belonging to the lord of the manor, Strickland Freeman, Esq. of Fawley Court, about a mile from this town. Here are two free-schools, one a grammar-school, founded and endowed by King James I. and the other, called the Blue-Coat school, founded by the Lady Elizabeth Periam, for teaching and cloathing poor children. Here is also an alms-house, founded by Dr. Longland, Bishop of Lincoln. It had, till about 1780, a wooden bridge over the Thames, when the present elegant one of stone was finished. Near this, Field Marshal Conway has a seat. *See Park Place.*

HEYWOOD LODGE, a noble square brick mansion, situated between Bray-wick and Maidenhead Thicket, the seat of John Sawyer, Esq.

HILLINGDON, the name of two villages in Middlesex, situated near each other, at a small distance from Uxbridge, and distinguished by the epithets, Great and Little. The church of Great Hillingdon, is a vicarage, to which the town of Uxbridge is a hamlet; and in the church-yard, is a remarkable high yew-tree, which, by the parish books, appears to be above 200 years old.

HILLINGDON HOUSE, near the above villages, is the seat of the Marchioness of Rockingham. The grounds are romantic and picturesque, and are enriched by a fine piece of water.

HITCHAM, is situated in a valley, between Burnham and Taploe; it was formerly the summer residence of that learned physician, Dr. Friend, to whose family it at present belongs. The house and gardens are rather neat than elegant, and though, from their flat situation, they command no great prospect, they possess

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possess a pleasing tranquility, capable of forming the most delicious contrast to the noisy and varied scene of the capital. In the great hall, are several good portraits, among which is an original whole length of the late Queen Caroline, which that princess presented to Dr. Friend; most of the other apartments are also furnished with paintings, some of them by the best masters. It is now in the occupation of the Rev. Dr. Gretton.

HOLLYGROVE, the seat of Lady Jennings, on the verge of Windsor Forest, three miles from New Windsor, was formerly a cottage, occupied by Capt. Ripley; it afterwards became the residence of Col. Deacon, who enlarged the grounds by additional enclosures, and the premises by fresh erections. From Col. Deacon, it passed into the hands of Sir Andrew Snape Hammond, by whom it was farther improved, and sold to General Johnstone, who also considerably enlarged the house and garden. The general, previous to his going abroad, sold it to Mr. Griffiths, of whom it was purchased by the present proprietor, subject to the repairs of such part of the highway leading from a certain spot beyond the house, in the parish of Old Windsor, to the junction of the road with the parish of New Windsor.

HOLLYPORT, a pleasant village near Bray-wick, and about five miles from Windsor, where there are the seats of the Hon. Edward Bouverie, Lady Moreton, Lord Lindores, and Miss Reeve. Here is also the manor house, a large mansion, called Philberts, the property of Mr. Fuller, and late in the occupation of Mrs. Morant; it stands on the site where formerly stood a house in which the celebrated Nell Gwynn lived, when mistress to Charles II.

HORTON, a village in Buckinghamshire, near Colnbrook, where Milton, after he had left the university, lived five years with his father, in what is called

called the Manor House, now the residence of Mrs. Hugford. The rectory, which belongs to, and is the seat of, the Rev. Mr. Roberts, is neat and rural; not far from whence, is the seat of Miss Lawson, daughter of Sir Gilfred Lawson, of Brayton Hall, Cumberland. Here are many other neat houses, but which stand widely detached from each other. The village stands in a dead flat, and is frequently intersected by moats and rivulets.

HOUNSLOW, ten miles west of London, in the road to Windsor; there are here a chapel and a charity-school. The weekly market is on Thursday, and it has two annual fairs. The town belongs to two parishes, the north side of the street to Heston, and the south to Isleworth. In this place was formerly a convent of mendicant friars, who, by their institution, were to beg alms for the ransom of captives taken by the Infidels. On its dissolution by King Henry VIII. that prince gave it to Lord Windsor, and it was afterwards purchased by Mr. Auditor Roan.

HURLEY, is a vicarage in the deanery of Reading, lying on the banks of the Thames, a little to the north of Maidenhead Thicket. It is remarkable for having been the seat and lordship of the noble family of Lovelace, now extinct. Here was formerly a college of benedictine monks, dedicated to St. Mary, and given to the Abby of Westminster, by Jeffrey de Mandevil. This estate was decreed by the high Court of Chancery to be sold, to pay off the debts contracted by Sir John Lovelace, an active zealot in the reign of James II. and was purchased by Vincent Oakley, for the sum of 4,100l. It was late the seat of Joseph Wilcox, Esq. and is remarkable for having been the place where many of the most considerable persons, in church and state, secretly met to concert measures for bringing in the Prince of Orange; a memorial of which,

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which, we are told, is still preserved in a large cellar. Not far from hence, Mr. Williams, member of parliament for Marlow, has an elegant new-built mansion, pleasantly situated on the side of the Thames.

ISLEWORTH, or Thistleworth, a village in Middlesex, pleasantly situated on the river Thames, opposite to Richmond. Here are two charity-schools, and in its neighbourhood are the seats of several persons of distinction. *See Sion House and Sion Hil'.*

IVER, a considerable village, seven miles from Windsor, in the road to Uxbridge. Near the church, Mr. Clues has a seat, late Mr. Shergold's, to which he has added the pleasant and extensive grounds, formerly Sir William Young's, called Delaford.—These, with other additions, and turning the road on the front of the house, has rendered it a most charming retreat.

At Shredding's Green, in this parish, is the house of Mrs. Colborne, relict of T. Colborne, Esq. which was built by Sir John Vanbrugh, for the Dowager of Lord Mohun, who was killed in a duel that was likewise fatal to his antagonist, James, the second Duke of Hamilton. Several other gentlemen reside in this place, among whom are, Mr. Manwairing, Mr. Crattendon, and Mr. Mathews.

KENTON PARK, in the parish of Hanworth, in Middlesex, four miles from Hampton-Court, in the road to Windsor; formerly the seat of the famous traveller, Sir John Chardin, and now of Sir Philip Musgrave.

KENSINGTON PALACE. *See page 21.*

KEW PALACE. *See page 31.*

KINGSTON-upon-THAMES, a town in Surry, twelve miles from London, and sixteen from Windsor. It received its name from its having been the residence of several of our Saxon kings, some of whom were crowned on a stage in the market-place. In the reigns
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of Edward the second and third, it sent members to parliament. Here is a spacious church, with ten bells, in which were the pictures of the Saxon kings who were crowned here; and also that of King John, who gave the inhabitants of this town their first charter. But these were destroyed by the fall of this chapel, in 1730; at which time, Esther Hammerton, the sexton of the parish, digging a grave, was buried under the ruins; but notwithstanding she lay covered seven hours, she survived this misfortune seventeen years. Here is also a wooden bridge, of twenty arches, over the Thames; a free-school, erected and endowed by Queen Elizabeth; an alms-house, built in 1670, by Alderman Clive, for six men, and as many women, and endowed with land, to the value of 80*l.* a year; also a charity school, for thirty boys, who are all cloathed. The lent assizes for this county, are generally held here. The market is on Saturday, for corn, in which, and other articles, the town carries on a considerable trade; it also has three annual fairs. See *Comb-Nevil*.

KINGSWOOD LODGE, the elegant seat of William Smith, Esq. delightfully situated on Cooper's Hill, in the parish of Egham. Near the house, Mr. Smith has placed a seat, which the lovers of poetry will deem sacred; it being on the very spot from which Sir John Denham took his beautiful view of the rich and various scenery, which he has so happily described in his celebrated poem. From this house, which is nineteen miles from London, the hour and minute hands of St. Paul's clock have, by the aid of a telescope, been distinctly seen.

LALEHAM, a pleasant village on the banks of the Thames, between Shepperton and Staines, where there is a seat belonging to the Earl of Lonsdale.

LANGLEY, a scattered village about four miles north-east of Windsor, it consists of three districts,
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called Westmore Green, Horsenare Green, and Southern, or Middle Green. In the last mentioned, are several neat and elegant houses, particularly one built by the late Lord Granard, now the seat of the Hon. Mr. Irby. Here is also a neat house, built by Mr. Webb, and now let to Robert Spragge, Esq.

LANGLEY PARK, on the north of the village, the seat of Sir Robert Bateson Hervey, Bart. is a handsome stone building, erected by the late Duke of Marlborough; by whom it was let to Henry Drummond, Esq. who resided here some years before it was purchased by the present proprietor. It is in the centre of a park, abounding with a variety of fine timber. A piece of water runs along the south front of the house, at the foot of a sloping lawn, on which are scattered some beautiful clumps of trees, and other woodland scenery. A rising ground, on the western extremity of the park, leads to an extensive inclosure, called the Black Park, entirely covered by firs, except where some roads are cut. In the centre, is a fine lake. —There is something of Alpine scenery in this sequestered spot, the idea of which is the more forcibly impressed upon the mind, by the surrounding sombre woods of deep-tinted firs.

LATIMERS, a hamlet, with a chapel of ease to Chesham, in Bucks, receives its name from its ancient lords. In this hamlet, lived Sir Edwin Sands, whose daughter having four sons and nine daughters, by her husband, Thomas Temple, ancestor of the present Earl Temple, lived to see 700 descended from her, and died in 1656. The ancient seat of the Cavendish family was here; which park and seat are now the property of Lord George Henry Cavendish, brother to the present Duke of Devonshire.

LAWRENCE WALTHAM, near Shottesbrooke, is a vicarage, in the deanery of Reading, a place of great antiquity, as appears by several Roman coins frequently

quently cast up in ploughing; and from the vast numbers of bricks and ruins discovered here, there seems to have been once a considerable fort.

St. LEONARD'S HILL, a most delightful eminence in Windsor Forest, on the summit of which is a noble seat, formerly called Gloucester Lodge, being first built by the Countess of Waldegrave, and greatly improved by his royal highness the Duke of Gloucester, on his marriage with that lady. This elegant villa, together with the pleasure ground, lawns, and meadows, consisting of about 75 acres, were sold by auction, August 6, 1781, to Mr. Mc. Namara, for the sum of 7,100 guineas, of whom it has since been purchased by General Harcourt, for 10,000l. The principal elevation of the building is regular, and the apartments are spacious and elegant. In the south front, adjoining the hall, is a gothic room, called the Saloon, where the plate glass in the compartments on one side, and the large convex mirrors on the other, reiterate the objects, and produce a most pleasing effect.

A little to the south, on the declivity of the hill, is Sophia farm, formerly the seat of Lillie Ainscombe, Esq. of whom it was purchased by the Duke of Gloucester, to constitute an appendage or farm to the above mentioned lodge, from which it obtained its present name. It is now the seat of Mrs. Birch.

LITTLETON, a village near Laleham, in Middlesex. Here is a handsome house, belonging to Thomas Wood, Esq. late member for Middlesex.

LONGFORD, a small scattered hamlet, belonging to Harmondsworth, seven miles from Windsor, and fifteen from London, where there is a quakers meeting. It is watered by two rivers, and is much frequented by the lovers of angling.

LOVE HILL, on the side of Langley Park, near Iver, a neat house, built by the late Rev. Mr. Scurlock, and now let to Col. Joseph Buckeridge.

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MAIDENHEAD, a town in Berkshire, situated on the banks of the Thames, about twenty-six miles and a half from London, and six from Windsor. It stands in two parishes, Cookham and Bray, and was raised out of obscurity, by a bridge being built over the Thames, at this place, which brought hither the great north-west road, that used to cross the Thames at a place called Babham End, about two miles to the north, where there was a ferry. The bridge was formerly a wooden one, and the crown used to allow three trees a year, out of Windsor Forest, towards repairing it; but this, about twenty years ago, was taken down, and a handsome stone one erected, which is universally admired for its excellent architecture. This town was first incorporated by Edward III. and had several privileges conferred on it by succeeding princes. King James II. granted them a new charter, and incorporated them by the name of the mayor and aldermen, with liberty to choose a high steward and a steward; so that their present constitution consists of a high steward, a mayor, a steward, and ten aldermen; out of these last-mentioned, they elect annually two bridgemaisters. They have a market on Wednesday, and three annual fairs. Here is a chapel, dedicated to St. Thomas the Apostle, and Mary Magdalen; a neat town-hall, and a goal for debtors and felons; also an alms-house, for eight poor men and their wives, founded in 1659, by James Smith, Esq. citizen and salter, of London.—Mrs. Powney has an elegant seat here, called Ive's Place; and the house lately erected by James Payne, Esq. is a handsome modern edifice.

Sir Isaac Pocock has an elegant mansion, newly built, near the turnpike, with suitable pleasure grounds, well watered by a cut from the Thames. On the opposite side the road, Mr. Herne has a neat seat; and on the side of the Thames, in the road to Cookham, is a house built by the late John Gresse, Esq. at the
expence

expende of 4000l. which was sold by auction, in July, 1794, for 600 guineas.

MARBLE-HALL, the delightful villa of the Earl of Buckinghamshire, at Twickenham, is situated on a fine green lawn, open to the river Thames, and adorned on each side with a beautiful grove of horse-chestnut trees. This house is from a design of the late Earl of Pembroke, and is a small building, without wings, but of a most pleasing appearance. The garden is very pleasant, and has a beautiful grotto, to which you are conducted by a winding alley of flowering shrubs.

MONKEY-ISLAND, in the river Thames, between Watroakley and Bray. On this island is a small neat house, with convenient offices, built by the late Duke of Marlborough. On the cieling and cornice of the room, called Monkey-hall, are curiously painted, a variety of such flowers as usually grow by the water side. Here are also represented, several monkeys, in human characters. Some are represented as taking the diversion of fishing, others shooting, and one sitting in a boat smoking, while a female rows him over the river. The inside of the saloon, in the temple, is enriched with stucco modeling, representing mermaids, dolphins, sea-lions, and a variety of fish and shells, all superbly gilt. The establishing of this delightful retreat, cost the duke 10,000 guineas. The lease of it, for thirty years, at 25l. a year, was sold by auction, in July, 1787, for 240 guineas, to Henry Townley Ward, Esq. who has a seat in the neighbourhood. *See the Willows.*

MARLOW, a borough town in Buckinghamshire, 32 miles from London, and 12 from Windsor. It is a considerable town, with a bridge over the Thames, not far from the place where it receives the Wycombe river. There are several corn and paper mills in its neighbourhood, particularly on the little river Loddon; and also three remarkable mills, called the Temple Mills,

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Mills, or the Brass Mills, for making thimbles, and another for pressing oil from rape and flax seed.

MOOR-PARK, near Rickmansworth, in Hertfordshire, formerly the seat of Lord Anson, and now of Thomas Bates Rous, Esq. The park is spacious, and very beautiful, whether we consider it within itself, or with regard to the fine and extensive prospects from it. The house was originally built by Cardinal Wolsey, and, passing through many hands, was afterward in the possession of the Duke of Monmouth. Then it came into the hands of Mr. Styles, who enlarged, repaired, and beautified it, under the direction of Sir James Thornhill. The house is built of stone, of the Corinthian order; and if not in the highest style of architecture, is yet very noble. The south, or principal front, has a portico and pediment, of four columns. The offices are joined to the house, by a beautiful circular colonnade, of the Ionic order, which terminates very elegantly with domes on each side their entrance.—Great improvements were made in the house and gardens, by Mr. Anson. The carriage of the stone from London, alone, cost 10,000*l*. Mr. Anson, soon after, sold it to the late Sir Lawrence Dundas, Bart. for 20,000*l*. who continued the improvements, which his son, Sir Thomas, completed. In 1787, this noble seat was sold to Mr. Rous.

MOULSEY, two towns, thus denominated from the river Mole, which runs between them into the Thames. East Moulsey is situated opposite Hampton-Court, and was granted by Charles II. to Sir James Clarke, grandfather to the late lord of the manor, who had the ferry to Hampton-Court; in the room of which, he has erected a handsome bridge, where a very high toll is taken of all passengers, carriages, &c. It is now the property of Lord Brownlow.

WEST MOULSEY, is about a mile and a half west from Kingston; and here is a ferry to Hampton-Town, which belongs to the same nobleman.

NEW

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NEW LODGE, the agreeable seat of General Hodgson, situated on a delightful plain in Windsor Forest, four miles from Windsor, and one from Winkfield, commanding a most extensive and pleasing prospect.

OATLANDS, adjoining to Weybridge, in Surry, is the seat of his royal highness the Duke of York, who purchased it of the Duke of Newcastle. The park is about four miles round. The house is situated about the middle of the terrace, whose majestic grandeur, and the beautiful landscape which it commands, words cannot describe, nor the pencil delineate, so as to give an adequate idea of its fine scene. The serpentine river, which you look down upon from the terrace, though artificial, appears as beautiful as it could do were it natural; and a stranger who did not know the place, would conclude it to be the Thames, in which opinion he would be confirmed, by the view of Walton bridge over that river, which by a happy contrivance, is made to look like a bridge over the serpentine river, and gives a most happy finish to this beautiful prospect.

The grotto, which is uncommonly beautiful and romantic, may bring to recollection the fanciful scenery of an Arabian Night's Entertainment. It was constructed and finished by three persons, a father and his two sons, and is reported to have cost near 12,000*l*. The Duchess of York is particularly fond of this romantic recess, nor is it ever shewn, but by permission of her grace. There was, formerly, a noble palace in this park, a good view of which is in the back ground of a portrait of Ann, of Denmark, Queen of James I. which is now in the Queen's Gallery, at Kensington. Henry, Duke of Gloucester, fourth son of Charles I. was born in this palace; which was demolished by the parliament, in the civil wars.

OSTERLEY HOUSE, in Middlesex, the seat of Lord Ducie, is situated about two miles to the north west

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west of Brentford, in a fine wooded park, which is six miles in circumference. This estate anciently belonged to the Convent, at Sion. At the dissolution, it was granted to the Duke of Somerset, on whose attainder it reverted to the crown. Queen Elizabeth granted it to Sir Thomas Gresham, by whom a noble edifice was erected. It afterwards passed into several hands, and in the beginning of the present century, was purchased by Sir Francis Child, M. P. for the county. The house, (the shell of which was completely rebuilt by the late Robert Child, Esq. the first husband of Lady Ducie,) is a magnificent square structure, extending 140 feet from E. to W. and 117 from N. to S. At each angle, is a turret; and to the east front, is a fine portico, of the Ionic order; which is ascended by a grand flight of steps, and profusely adorned by antiques, &c.

The apartments are spacious, and were magnificently fitted up by the late Mr. Child, with the richest hangings of silk, velvet, and gobelin tapestry; sculptured marbles, and enriched entablatures of mosaic work, &c. They are also embellished with a collection of paintings, by the most celebrated masters.

From the lodges, at the entrance of the park, we descend a spacious road, between two sheets of water; which, being on different levels, may be termed the upper and lower. The first is opposite the east front, and in view of the house. Though not large, it gives beauty and variety to this part of the park. The lower water is of much greater extent, and partly inclosed by woods. On the north shore of this lake, is a beautiful menagerie, containing a fine collection of exotic birds. Here the lake bends to the N. W. and, at some distance, has a bridge of stone; beyond this, it begins to contract, and is soon lost to the eye.

PAIN'S HILL, near Cobham, in Surry, late the seat of the Hon. Charles Hamilton, but now of Benjamin Bond Hopkins, Esq. The happy situation, elegant

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gant structure, and judicious form of this building; the flourishing state, uncommon diversity, and contrasted groupage of the trees, and the contrivance of the water, cannot fail to awaken the most pleasing sensations in every beholder of taste and sensibility.

Large vallies, descending in different directions towards the river Mole, break the brow into separate eminences; and the gardens are extended along the edge, in a semicircular form, between the winding river, which describes their outward boundary, and the park, which fills up the cavity of the crescent. The house stands in the centre of the crescent, on a hill, which commands a fine prospect of the park and country. The gardens are embellished with temples, bridges, ruins, a grotto, and other buildings; but these objects are never visible all together; they appear in succession, as the walk proceeds; and their number does not crowd the scene, which is enriched by their frequency.

This place is to be seen three days in the week; but these days are frequently changed. The house was built by Mr. Hopkins, but the grounds were laid out by Mr. Charles Hamilton.

PARK-PLACE, the seat of Field Marshal Conway, is situated on a delightful eminence, about a mile south-east of Henley, commanding a most luxuriant and extensive view of the country, along the banks of the Thames. The park is of considerable extent, well planted with timber and shrubs, and pleasingly diversified by hills and dales. From a thicket, you enter a subterraneous passage, which leads to a piazza, fronting a verdant glade, gradually sloping from each side, till it slides into the Thames, of which you have a pleasing view, through an immense arch, built in imitation of a rock, over which the high road from Henley to Wargrave passes. At this seat, the late Prince of Wales resided many years; and we are told that

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that his present Majesty, in a late visit to this place, made particular inquiries after some old labourers and domestics, whom he had known in his juvenile days.

The Marshall has lately built an entire new wing to the house, and is now about to add another, as well as other additions.

PURFORD, in Surry, the seat of the late Denzil Onslow, Esq. two miles from Ripley, on the Wey, is rendered extremely pleasant, by the beautiful intermixture of wood and water, in the park, gardens, and grounds adjoining. By the park is a decoy, the first of the kind in this part of the kingdom. It is still in the Onslow family, but gone very much to decay.

RICHING PARK, between Colnbrook and Langley, in Bucks, is a neat seat, erected by John Sullivan, Esq. about the year 1788, immediately after the principal part of the old house had been burnt down. It stands on the site of Percy Lodge, the residence of Frances, Countess of Hertford, afterwards Dutchess of Somerset, the Cleora of Mrs. Rowe, and the Patroness whom Thomson invokes in his "Spring." It was her practice, says Dr. Johnson, "to invite, every summer, some poet into the country, to hear her verses, and assist her studies." This honour was one summer conferred on Thomson, who took more delight in carousing with Lord Hertford and his friends, than assisting her ladyship's poetical operations, and therefore never received another summons. This seat is extremely rural, but, from its flat situation, the view from it is very confined.

RICHMOND, in Surry, about two miles from Kew, and twelve from London. It was anciently the seat of our kings, and the palace, from its splendor, was called Sheene, which in the Saxon tongue, signifies bright or shining. Here once stood a royal palace, in which King Edward III. died of grief for the loss of his heroic son, Edward the Black Prince; and here died.

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died Ann, the wife of Richard II. who first taught the English women the use of the side saddle; for before her time, they were used to ride alstride. Richard, however, was so afflicted at her death, that it gave him such a dislike to the place where it happened, that he defaced the fine palace; but it was repaired and beautified afresh, by King Henry V. who also founded near it, three religious houses. In the year 1497, this palace was destroyed by fire, when King Henry VII. was there; but in 1501, that prince caused it to be new built, and commanded that the village should be called Richmond, he having borne the title of Earl of Richmond, before he obtained the crown by the defeat and death of Richard III. Henry VII. died here; and here also, his grand-daughter, Queen Elizabeth, breathed her last.

The palace, built here by the Duke of Ormond, who received a grant of a considerable space of land, about Richmond, from King William III. as a reward for his military services, but which devolved to the crown on that duke's attainder, in the reign of George I. being considered as a very plain edifice, and greatly out of repair, was, about twenty years ago, entirely taken down, and a new palace was begun to be erected; but the palace at Kew, devolving to his Majesty, on the demise of the late princess dowager, this building has been discontinued. Those rural retreats, the royal dairy house, Merlin's cave, and the hermitage, in which the late Queen Caroline used frequently to amuse herself, are also pulled down, and the original form of the gardens greatly altered; in these alterations the stiff formality of ancient grandeur has yielded to the natural luxuriance of modern taste.

These royal gardens are separated from those of Kew, by a wall. They are about four miles in circumference, extending from Kew, southward, toward the village of Richmond, along the banks of the Thames;

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Thames ; the margin of which are judiciously varied, forming a noble terrace, the whole length of the gardens.

In the S. E. quarter of these enchanting grounds, in a sequestered spot, in which is a cottage, is a small but curious collection of exotic birds and beasts ; among the latter, are many kanguroos, from New South Wales, one of the most curious animals in nature.

Richmond Green is extremely pleasant, it being levelled, and enclosed in a handsome manner ; it is also surrounded with lofty elms, and adorned on each side with the houses of persons of distinction. A sun-dial is here affixed, in a pretty taste, encompassed with seats ; this, and the railing of the green, were at the sole charge of the late Queen Caroline.

The town extends a full mile up the hill, skirted and mingled with gardens. It is now a flourishing place ; and a theatre has lately been erected there ; where, during the summer season, dramatic entertainments are performed, by some of the best actors from London.

Here is a handsome stone bridge, across the Thames, from a design of the late Mr. Paine ; the first stone of which was laid by the Hon. Henry Hobart, August 23, 1774, and was finished in December 1777.

The tide, before the building of Westminster bridge, used to rise as high as Richmond, but now falls short of it. It still, however, reaches sixty miles from the sea ; which is a greater distance than the tide is carried by any other river in Europe.

There is here an alms-house, built by Dr. Duppa, Bishop of Winchester, in the reign of King Charles II. for the support of ten poor widows, pursuant to a vow, made by that prelate, during that prince's exile. Here is another alms-house, endowed with above 100l. a year, which, since its foundation, has been considerably encreased by John Mitchell, Esq. Here are also
two

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two charity schools, one for fifty boys, and the other for fifty girls.

The summit of Richmond Hill commands a most luxuriant and enchanting prospect of towns, villages, bridges, woods, groves, gardens, fields, and an incredible number of villas along the banks of the Thames, which winds with a serpentine course through this delicious vale, from Kingston to London.

Thomson, who spent his latter days in this place, has thus celebrated, in his *Seasons*, the beauteous prospect :

————— Say, shall we wind
Along the streams? or walk the smiling mead?
Or court the forest glades? or wander wild
Among the waving harvests? or ascend,
While radiant summer opens all its pride,
Thy hill, delightful * *Shene*? Here let us sweep
The boundless landscape: now the raptur'd eye,
Exulting swift, to huge AUGUSTA send,
Now to the † Sister Hills that skirt her plain,
To lofty *Harrow* now, and now to where
Majestic *Windsor* lifts his princely brow.
In lovely contrast to this glorious view
Calmly magnificent, then will we turn
To where the silver THAMES first rural grows.
There let the feasted eye unwearied stray:
Luxurious, there, rove thro' the pendant woods
That nodding hang o'er HARRINGTON's retreat;
And, stooping thence to *Ham*'s embowering walks,
Beneath whole shades, in spotless peace retir'd,
With HER the pleasing partner of his heart,
The worthy QUEENSB'RY yet laments his GAY,

* The old name of *Richmond*, signifying in Saxon, *Shining*, or *Splendor*.

† *Highgate* and *Hampstead*.

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And polish'd CORNBURY wooes the willing Muse,
Slow let us trace the matchless VALE OF THAMES;
Fair-winding up to where the Muses haunt
In *Twit'nam's* bowers, and for their POPE implore
The healing God *; to royal *Hampton's* pile,
To *Claremont's* terrass'd height, and *Essex's* groves,
Where in the sweetest solitude, embrac'd
By the soft windings of the silent *Mole*,
From courts and senates PELHAM finds repose.
Enchanting vale! beyond whate'er the Muse
Has of *Achaia* or *Hesperia* sung!
O vale of bliss! O softly swelling hills!
On which the *Power of Cultivation* lies,
And joys to see the wonders of his toil.

HEAVENS! what a goodly prospect spreads around,
Of hills, and dales, and woods, and lawns, and spires,
And glittering towns, and gilded streams, till all
The stretching landscape into smoke decays!

Richmond Park, or as it is more commonly called, New Park, in Surry, is situated between Kingston and Richmond. It is one of the best parks in England, except Windsor; it was made in the reign of King Charles I. and enclosed with a brick wall, said to be eleven miles in compass. In this park there is a little hill cast up, called King Henry's Mount, from which is a prospect of six counties, with a distant view of the city of London, and of Windsor Castle.

The new lodge in this park, built by the late Sir Robert Walpole, Earl of Orford, is a very elegant edifice. It is built of stone, in a square form, with wings on each side, of brick. It stands on a rising ground, and commands a very good prospect of the park.

RICKMANSWORTH, a town in Hertfordshire, twenty-two miles from London, is situated in a low

* In his last sickness.

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moorish soil, on the borders of Buckinghamshire, near the river Colne; on the opposite side of which is Moor Park. It has a market on Saturdays, and is governed by a constable and two head-boroughs. The several mills on the streams near this town, cause a great quantity of wheat to be brought to it. Here is a charity-school for twenty boys and ten girls, with an alms-house for five widows, and another for four. In the neighbourhood is a warren-hill, where the sound of the trumpet is repeated twelve times by the echo.

In this place is Bury Park, the seat of William Field, Esq.

RUNNY-MEAD, near Egham; in Surry, is celebrated as the spot where King John, in 1215, was compelled by his barons to sign Magna Charta, and Charta de Foresta. It is true, that here his consent was extorted; but the charter was signed, it is said, in an island between Runny-Mead and Ankerwyke House. This island, which is still called Charter Island, and on which there is a fisherman's cottage, called the Ferry House, is in the parish of Wyradsbury.

SALT-HILL, in Bucks, twenty-one miles and a half from London, on the Bath road, and two from Windsor, is remarkable for its fine situation, where there is an elegant and commodious inn. It is also famous as being the spot to which the scholars of Eton make their triennial procession; when a public collection is made from the company assembled on the occasion, or those casually passing by, for the benefit of the captain of the school, who is generally elected a member of King's College, Cambridge. This collection, some years, amounts to near a thousand pounds.

SHEPPERTON, a village in Middlesex, is situate on the river Thames, between Walton bridge and Staines. It is much resorted to by the lovers of fishing. At a small distance from it, part of a Roman camp is still visible.

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SHOTTESBROOK, a small village, situated in a fertile valley, on the side of the forest, about nine miles from Windsor, and four from Maidenhead. The seat of Col. Vansittart, here is a noble modern mansion, with an extensive park, and beautiful gardens.

SION HILL, in the parish of Isleworth, but near the lane opposite the lodge of Sion House, is the elegant little villa of the Duke of Marlborough. The grounds, which were planted by the late Mr. Brown, fall with a gentle descent from the house to the great road to Hounslow.

SION HILL, near the last mentioned, the seat of John Robinson, Esq. is a neat building, with suitable offices, and is pleasantly situated in a small paddock. The land here is rich and valuable; and, though of small extent, gives the superiority of manor to the proprietor.

SION HOUSE, one of the seats of his grace the Duke of Northumberland, stands upon the banks of the Thames, near Brentford, in the parish of Isleworth, in the county of Middlesex, and opposite to the king's gardens at Richmond. It is called Sion, from a monastery of the same name, which was founded by Henry V. in 1414. The present edifice is built on the same spot where the church belonging to the monastery formerly stood, and was begun about the year 1547, by the Duke of Somerset, protector, and uncle to Edward VI. It is a very large, venerable, and majestic structure, built of white stone, in the form of a hollow square; so that it has four external, and four internal fronts, the latter of which surround a square court in the middle. The roof is flat, covered with lead, and surrounded with indented battlements; like the walls of a fortified city. Upon every one of the four outward angles of the roof, there is a square turret, flat roofed, and embattled like the other parts of the building. The house is three stories high, and the east front,

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front, which faces the Thames, is supported by arches, forming a fine piazza. After the attainder of the Duke of Somerset, in 1552, this house reverting to the crown, was given to the Duke of Northumberland, whereupon it then became the residence of his son, the Lord Guildford, and his unfortunate daughter-in-law, the Lady Jane Grey. The duke being beheaded, August 22, 1553, Sion House was once more confiscated to the crown. Three years after this, Queen Mary restored it to the Bridgettines; and it remained in their possession until the society was expelled by Queen Elizabeth, in the first year of her reign. Some years after this second dissolution, which Sion had undergone as a monastery, it was granted by a long term to Henry, Earl of Northumberland, who, in consideration of his eminent services to the government, was permitted to enjoy it, by paying a very small rent, as an acknowledgment; and even that, when offered, was generally remitted. King James I. considered his lordship no longer as a tenant, but gave Sion to him and his heirs for ever. Many improvements were made in his time; for it appears in one of his lordship's letters to the king, in 1613, that he had laid out 9000*l.* in the house and gardens; which sum was probably expended in finishing them according to the protector's plan. His son, Algernon, afterwards appointed lord high admiral of England, succeeded to the estate in November, 1632. He employed Inigo Jones to new face the inner court, to make many alterations in the apartments, and to finish the great hall in the manner in which it at present appears. May 30, 1682, Charles, Duke of Somerset, married the Lady Elizabeth Percy, the only daughter and heiress of Josceline, Earl of Northumberland, by which means Sion, and the immense estate of the Percies, became his grace's property. Upon the death of Charles, Duke of Somerset, December 2, 1748, Algernon, Earl of Hertford, his only surviving son, succeeded to the

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title and vast estate, and soon after gave Sion to his daughter and son-in-law, the late Duke and Dutches of Northumberland, to whose fine taste and liberality are owing the many and great improvements which have made the gardens at Sion so universally admired. These were at first laid out in a very grand and magnificent manner, by the protector Somerset, but, in consequence of the taste that then prevailed, they deprived the lower apartments of almost every advantage of prospect, which the fine situation of Sion House naturally affords. To make the necessary alterations, required nothing less than his grace's munificence. Accordingly the high triangular terrace, which the protector had raised at a great expence, was removed, the walls of the old garden were taken down, and the ground before the house levelled, and it now forms a fine lawn, extending from Isleworth to Brentford. By these means also, a beautiful prospect is opened into the king's gardens at Richmond, as well as up and down the Thames. Having already exceeded the intended limits of this work, we are restrained from saying any more in our description of this elegant villa. We shall therefore only observe in general, that the apartments are spacious, and some of them most magnificently furnished. The gardens are laid out with peculiar taste, and contain almost every foreign shrub, plant, or flower, that can be adopted by the soil of this climate.

SLOUGH, a considerable thoroughfare on the Bath road, two miles from Windsor. One part of the village is in Stoke parish, and the other in that of Upton.

Here the celebrated astronomer, Dr. Herchel, pursues his astronomical researches, assisted by a pension from his Majesty.

SPRING GROVE, at Smallbery Green, between Brentford and Hounslow, the neat villa of Sir Joseph Banks, Bart. President of the Royal Society.

STAINES,

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STAINES, a small town in Middlesex, situated on the Thames, sixteen miles and three-quarters from London, and six from Windsor; is governed by two constables, and four headboroughs, appointed by his majesty's steward, on account of its being a lordship belonging to the crown. It has a market on Friday, and two annual fairs; one on May 11, for horses and cattle, and the other, Sept. 19, for onions and toys.

Here is a wooden bridge over the Thames, near which, an elegant stone one is now building, from a design of Thomas Sandby, Esq. It consists of three elliptic arches; that in the centre, 60 feet wide; the others, 52 feet each. The expence of it, according to contract, was to have been 9,500*l.* but it being thought advisable to make some additions, not specified in the agreement, the contract has been superseded. At some distance above the present bridge, at Coln Ditch, stands what is called London Mark Stone, which is the ancient boundary to the jurisdiction of the city of London on the Thames. On a moulding, round the upper part, is inscribed, "God preserve the city of London. A. D. 1280."

STANWELL, a village in Middlesex, about two miles north east of Staines, and three south east of Colnbrook. Here is a church, with a very lofty spire, and a charity school. In this parish is Stanwell Place, the seat of Sir W. Gibbons, Bart. It is a flat situation, but commanding great plenty of wood and water, the gardens possess no inconsiderable beauties. Here are also the seats of Mr. Woods, and Mr. Phillips.

STOKE, an extensive scattered village in Buckinghamshire, about four miles north of Windsor, and 23 from London. Round the green are many good houses of persons of fortune; and here Sir George Howard has an elegant seat.

A little to the north west of the village, formerly stood a large gothic mansion, a part of which is still remaining;

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remaining; which obtained the name of Stoke Poges, from its ancient lords, of the name of Poges, from whom it came by marriage, into the family of Hastings. Sir Edward Hastings, third son of George, first Earl of Huntingdon, founded here an hospital for indigent persons; with a chapel, in which he himself was interred, as were many of his noble family in the parish church. His nephew, Henry, third Earl of Huntingdon, is supposed, by Camden, to have erected the noble mansion in Stoke Park, which was afterward the seat of Lord Chancellor Hatton. Sir Edward Coke, next resided here, and was visited in 1501 by Queen Elizabeth, whom he sumptuously entertained; and here, in 1634, he died. It became afterward the seat of Anne, Viscountess Cobham, on whose death it was purchased by Mr. Penn, one of the proprietors of Pennsylvania, before the American Revolution. John Penn, Esq. his representative, in 1789, and the following year, took down the principal part of the old house, and has erected one of the most magnificent mansions in this part of the country, in a more elevated situation, in the centre of the park. It is built of brick and stone, stuccoed, and consists of a centre and two wings. On the south front, is a noble portico and pediment; on the north side, a spacious colonnade; and on the top, a cupula. These give a relief to the building, which before was thought somewhat too heavy. The park and grounds have been much improved, and a new stone bridge built over a large piece of water, which runs through the valley on the east side of the house.

This seat, which is not yet finished, has been more than five years in building; and, at various times, under the directions of different surveyors; consequently, many parts have been taken down and rebuilt. It is said, the alterations alone have cost 30,000l.

The

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The Earl of Huntingdon's hospital was taken down by the late Mr. Penn, and rebuilt in a more convenient spot.

In Lady Cobham's time, Mr. Gray, the poet, whose aunt resided at a small house in the village, often visited Stoke Park; and, in 1747, it was the scene of his poem, called "A Long Story;" in which the style of building, that we now call Queen Elizabeth's, is admirably described, both with regard to its beauties and defects, and in which the fantastic manners of her time are likewise delineated with equal truth and humour.

The church yard, which is adjoining the park, must ever be interesting to the pensive traveller, as the scene of our poet's celebrated elegy; and, at the east end of this cemetery, he is interred; but without even a stone to record his exit,

"And teach the rustic moralist to die."

At the west end of this village, is a neat seat, built by the late Captain Salter; since whose death, it has been in the occupation of Major Masters, of whom it was taken by Lord Cathcart; and is now the residence of the Rev. Dr. Browning.

STRAWBERRY HILL, near Twickenham, the seat of the Earl of Orford, (better known in the literary world as Mr. Horace Walpole,) is delightfully situated on an eminence, near the Thames, commanding views of Twickenham, Richmond Hill and Park, Ham, Kingston, &c. This beautiful little structure, formed from select parts in gothic architecture in cathedrals, chapel-tombs, &c. was wholly built, at different times, by his lordship; whose fine taste is finely displayed in the elegant embellishments of the edifice, and in the choice collection of pictures, sculptures, antiquities, and curiosities that adorn it; many of which have been purchased from the first cabinets in Europe.

SUNBURY,

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SUNBURY, a village in Middlesex, on the banks of the Thames, about two miles from Hampton Court. Here is an elegant mansion, built by the late Earl of Pomfret, now the seat of John Richardson, Esq. This seems to be an epitome of part of the facade of Hampton Court, and has often borne the appellation of that palace in miniature. Here are also the seats of Lord Hawke, Mr. Boehm, Mr. Parker, and Mr. Crofier.

SUNNING-HILL, a village in Berks, is situated in a delightful part of Windsor Forest, near Ascot Heath, and has been long famous for its mineral waters, which, in many cases, are recommended by the faculty. The late Dr. Meyrick, a physician, at Reading, has celebrated the virtues of the waters, and the beauties of the situation, in a little poem, called "Heliocrene."

The Wells, where there are frequently held public breakfasts and assemblies, are neatly designed; and the gardens laid out with some degree of taste.

Near the church is the seat of John York, Esq. son of the late Lord Chancellor Hardwick. In the neighbourhood, among other seats, is that of James Sibbald, Esq. on Beggar's-Bush Heath; on the side of the heath, is Col. Egerton's; at Bucket's Hill, is that of Smyth Barwell, Esq. at Titnest Wood, is General Crosby's; at Sunning-Hill Park, or, as it is sometimes called, Beaver Park, is that of Jeremiah Crutchley, Esq. and near the New Mile Course, is that of Mr. Carter.

SWINLEY-LODGE, on the south-west side of Sunning Hill, the residence of the master of the buck hounds. Here is always a number of deer kept for the royal chase, under his care and direction: He appoints the days of hunting, takes care of the forest deer, and his majesty's stag and buck hounds; and for this purpose, has many inferior officers under him, who superintend the several parts of the forest, divided into different walks, or appointments.

SIPPEN.

A COMPENDIOUS GAZETTEER.

SIPPENHAM, near Salt Hill, is a small hamlet, in the parish of Farnham; the court house, to which there belongs one of the most extensive and well cultivated farms in this part of the country, is occupied by Mr. Round; at a small distance from which, is the seat of Jacob Bryant, Esq.

TAPLOE, a village in Bucks, 25 miles from London, and six from Windsor, is pleasantly situated between Maidenhead and Burnham, on the north bank of the Thames, of which, and the circumjacent country, it commands a most luxuriant prospect.— Taploe House, the ancient and venerable seat of the Earl of Inchiquin, stands on the summit of the hill, surrounded by noble woodlands; which, as you pass along the road from Maidenhead, have a truly picturesque appearance. On an eminence in the park, is an aged oak, said to have been planted by Queen Elizabeth, when in confinement here. "But I suspect," says Mr. Ireland, "that it must, at that period, have been of sufficient growth to afford ample shade to her majesty, which could not have been the case had she planted it herself. It is the noble remains of a very aged tree."

This delightful village is adorned with many handsome houses; particularly the seats of Lady Moore, Lord Elibank, Lady Wynne, Sir Willoughby Aston, and the Rev. Mr. Packstone.

Taploe Lodge, on Taploe Common, by the side of Cliefden Gardens, is the seat of John Fryar, Esq. It was originally built by Mrs. Thornhill, and afterward much improved by Sir John Lade, who sold it to the present proprietor for 7,000*l*. Mr. Fryar has made considerable additions to the house and gardens.

THAMES-DITTON, a village in Surry, between Kingston and Esher, is adorned with the handsome seats of Lord Henry Fitzgerald; Richard Joseph Sullivan, Esq. and Francis Ford, Esq. To the last gentleman,

as

A COMPENDIOUS GAZETTEER.

as proprietor of Ember Court, belongs an alms-house, for six poor people, situated near his grounds.

TEDDINGTON, a village in Middlesex, between Hampton-Court and Twickenham, twelve miles from London, and fourteen from Windsor. There are some good houses in this village, on the banks of the Thames; particularly, an ancient seat of the late Lord Dudley, now Mr. Taylor's; a large one, built by the late Moses Franks, Esq. who displayed great taste in the house and extensive gardens; and the neat villa of Mr. Udney, who has a fine collection of pictures.

THORPE, a village in Surry, between Chertsey and Egham. Sir Edward Blackett, Bart. has a handsome seat here; as have John Maningham, Esq. and the Rev. Mr. Bennett.

It is worthy of remark, that there is living, at Almner's, otherwise Ambrose's Barns, in this parish, a Mr. Wapshot, a farmer, whose ancestors have lived on the same spot, ever since the time of Alfred, by whom the farm was granted to Reginald Wapshot, the ancestor of the present family. It is also further observed, that notwithstanding the antiquity of this family, their situation in life has never been elevated or depressed, by any vicissitude of fortune.

Near this village, but in the parish of Chertsey, is St. Anne's Hill, the seat of the Right Hon. Charles James Fox, which commands a beautiful prospect. On the hill, is still standing a part of a stone wall, the remains of a chapel dedicated to St. Anne. Not far from this hill, is Monk's Grove, near which was discovered a once celebrated medicinal spring. It was lost for a considerable time, but has been found again.

At Thorpe-Lea, is the agreeable seat of Mr. Whyatt.

TWICKENHAM, a village in Middlesex, about ten miles from London, situated on the Thames, between Teddington and Isleworth, and between two brooks that here fall into that river. The church,
which

A COMPENDIOUS GAZETTEER.

which is a modern edifice, rebuilt by the contribution of the inhabitants, is a fine Doric structure; and is remarkable for being the burial place of the celebrated Mr. Pope, and his parents, to the memory of whom, two monuments are erected, one by Mr. Pope himself, and the other by Dr. Warburton. Here is a charity-school for fifty boys, who are cloathed and taught; and this delightful village is adorned with the seats of several persons of distinction, particularly on the banks of the river. The first in order, as being at the upper end, is an elegant gothic structure, called Strawberry-Hill, the seat of Lord Orford. Adjoining, is a handsome house, built by the late Earl of Radnor, now the seat of Sir Francis Basset, Bart. Below this, is Mr. May's beautiful little house, built by Mr. Hudson, the painter, the master of the late Sir Joshua Reynolds; opposite the back of which, is a small house, with an elegant gothic front, the property of Mr. Lewen. The next, of considerable note, is the villa of the right honourable Welbore Ellis, formerly the residence of our celebrated poet, Alexander Pope, Esq.

In the life-time of our favourite bard, the house was humble and confined. The centre only was the residence of Pope. The late Sir William Stanhope, who purchased it on the death of our poet, added the two wings, and greatly enlarged the gardens. Over an arched way, which leads to the new gardens, is a bust of Pope, in white marble, under which are the following lines, by the late Earl Nugent:

The humble roof, the garden's scanty line,
Ill suit the genius of the bard divine;
But fancy now displays a fairer scope,
And Stanhope's plans unfold the soul of Pope.

Mr. Ellis, who married a daughter of Sir William Stanhope, has stuccoed the front of the house, and
I adorned

A COMPENDIOUS GAZETTEER.

adorned and furnished it in an elegant style. The lawn has been greatly enlarged; and, toward the margin of the river, propped with uncommon care, still stands the weeping willow, planted by Pope himself. Not only the proprietor himself preserves, inviolate, the memory of Pope, but slips of this tree are annually transmitted to different parts; and, in 1789, the Empress of Russia had some planted in her own garden, at Peterburgh.

Adjoining Mr. Ellis's gardens, is Lieutenant Colonel Crosby's.

Near this, is the seat of the Countess Dowager Paulett. Farther down, is the handsome house and gardens, with a large terrace next the river, of Mrs. Allanson. All these houses, besides several others on this delightful bank, enjoy a most pleasing prospect up and down the river, perpetually enlivened with the west country navigation, and other moving pictures on the surface of this beautiful river. Below the church, is York House, the seat of Major Weber. Farther on, is the new-built villa of Lady Anne Conolly, erected on the site of the late Earl of Stafford's house. Next to this, is the house of George Pocock, Esq. below which, is the pretty little box of George Hardinge, Esq. called Ragman's Castle. Near this, is Marble Hill, the seat of the Earl of Buckinghamshire, built by George II. for the Countess of Suffolk. Farther down, is the neat little house of Lady Bridget Tollemache, late Lady Diana Beauclerk's, delightfully situated in the meadows. Below this, is the larger and more grand one of Mr. Cambridge; and the sweet retreat called Twickenham Park, the residence of Lord Frederick Cavendish. This brings you down to Isleworth, which, from the entrance into the meadows at the Earl of Buckinghamshire's, is about a mile and a half on the banks of the river, opposite to Ham Walks

A COMPENDIOUS GAZETTEER.

Walks and Richmond Hill, and is one of the most beautiful walks in England.

UNDERCOMBE, near Dorney, on the left of the road to Maidenhead, the agreeable seat of the late Thomas Eyre, Esq. now the residence of Sir William Young; adjoining which, is the ancient abbey of Burnham.

UPTON, a small scattered village, a little to the north east of Eton, is a rectory, in the deanery of Burnham, and the diocese of Lincoln.

UXBRIDGE, is a considerable town in Middlesex, nine miles from Windsor, and fifteen from London, in the road to Oxford. Though it is entirely independent, and governed by two bailiffs, two constables, and four headboroughs, it is only a hamlet to Great Hillington. The river Coln runs through it in two streams, full of trout, eels, and other fish; and over the main stream is a stone bridge, that leads into Buckinghamshire. This place gives the title of earl to the noble family of Paget; and is famous for a treaty carried on here, between Charles I. and the parliament, in the year 1644. The house used on the occasion, is still standing, and is that opposite a miller's, at the end of the town. It has a market on Thursday, and two annual fairs, on July 30, and September 29. Near Uxbridge, are the remains of an ancient camp, which is supposed to be British.

WALTON, a village in Surry, on the Thames, between Weybridge and Moulsey, opposite to Shepperton. Here are the remains of an ancient camp, supposed to have been Roman; and from this village runs a rampart of earth, with a trench, as far as St. George's Hill, in the same parish.

Here was a curious bridge over the Thames, erected in 1750, by the public-spirited Samuel Decker, Esq. of this town. But it has since been taken down, and a new one erected in its stead.

2

A COMPENDIOUS GAZETTEER.

In this parish, is App's Court, the seat of Jeremiah Hodges, Esq. Ashley Park, the seat of Sir Henry Fletcher, Bart. and the seat of the Earl of Tankerville.

WALTHAM, St. Lawrence, a village in Berks, between White Waltham and Hare Hatch, about eleven miles from Windsor, appears, by several Roman coins that have been dug up here, especially of the latter Emperors, and by the ruins of bricks, &c. to have had once a considerable Roman fort. It stood in a field now called Weycock, which contains 150 acres, entirely open and free of trees; on the most elevated spot of which, was the Roman fortress, called Castleacre, where a variety of Roman antiquities have been ploughed up. The church is very ancient. It has a fair on August 10. At Billingbear, in this parish, is the seat of Richard Aldsworth Neville, Esq. M. P. for Reading.

WARFIELD, a village in Berks, between Winkfield and Binfield, in the road from Windsor to Bracknell, seven miles from Windsor; the manor of which belongs to the King, his Majesty having lately purchased it. * Plassey House, the seat of John Walsh, Esq. is pleasantly situated on an eminence, in the road to Bracknell; near which is Warfield Grove, the seat of John Coxe Hipsley, Esq. late Admiral Boyer's. Farther on, at a small distance from the road, is the seat of Richard Parry, Esq. and at Edmund Green, are those of Manasseh Lopez, Esq. and Robert Williams, Esq. now the residence

* Mr. Walsh, who spent many years in India, has given the name of Plassey House to his seat, in commemoration of the signal victory gained on the Plains of Plassey, by Colonel (afterwards Lord) Clive, in 1757, over the vast army of the Nabob Surajah Dowlah; by which was laid the foundation of the present extensive British empire in Hindoostan.

A COMPENDIOUS GAZETTEER.

of Mr. Fry, which was formerly the seat of the late Duke of Bolton, where he kept the celebrated Polly Peachum.

WARGRAVE, a small old town in Berks, within the ancient bounds of Windsor Forest, is situated two miles south of Henley, and one from the Bath road. Here is a ferry over the Thames, to Shiplake. At this place, the late Earl of Barrymore erected a superb theatre, and maintained a company of comedians at a very considerable expence, which tended to the general corruption of morals, and the dissipation of his property. Here are some good houses, the most considerable of which is Mr. Hill's. This parish is extensive, and abounds with plenty of wood and water, and is pleasingly diversified by hills and dales. In the neighbourhood of Kiln Green, are many handsome new-built villas.

WATEROAKLEY, a small district on the banks of the Thames, about three miles from Windsor, and two from Bray, where there is a warf for coals, timber, &c. near which is the seat of John Huddleston, Esq. *See Down Place.*

WEST WYCOMBE, a village in Berks, two miles from Chepping Wycombe, where there is a seat of the late Lord le Despenser, now Sir John Dashwood King, Bart. his half brother. On the top of the adjoining hill, is West Wycombe church, on the tower of which is a ball, that will contain nine people, and may be seen from a little beyond Beaconsfield. Adjoining the church, is a magnificent mausoleum, erected by the late Lord le Despenser, wherein his lordship, and part of his family, are interred. The late Paul Whitehead, Esq. a gentleman much admired for his many literary productions, who died in December, 1774, among other whimsical legacies, bequeathed his heart, with 50l. to Lord le Despenser. His lordship accepted the bequest, and

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caused the heart, inclosed in an urn, to be placed with great funeral pomp in this mausoleum.

WEXHAM GREEN, adjoining to Stoke Green, is the agreeable seat of Randal Ford, Esq. about half a mile from which, is Wexham Parsonage, the residence of Mr. Froggat.

WEYBRIDGE, a village in Surry, four miles south west of Hampton Court, took its name from a bridge formerly erected there, over the river Wey.

In this village, are Say's Place, and Brooklands, the seats of Mr. Payne. *See Oatlands, Ham Farm, and Wooburn Farm.*

WHITE WALTHAM, a village in Berks, nine miles from Windsor, is a vicarage in the deanery of Reading, adjoining to Shottesbrook, which it formerly contained within its bounds, but is now separated from it. The present incumbent, is the Rev. Dr. Onslow, who resides at the Parsonage House; near which is a seat, called the Hill House, which formerly belonged to the family of Windsors, and was called Waltham Place, but mostly rebuilt by Roger Gardiner, citizen of London, about the year 1634. It was afterwards the residence of Colley Cibber, the poet, and is now the seat of John Grant, Esq. Among the other seats in this parish, is that of John Sawyer, Esq. *See Heywood Lodge.*

WHITTON, a hamlet of the parish of Twickenham, adjoining to Hounslow Heath. Here Sir Godfrey Kneller, the celebrated painter, built a handsome seat, adorned with extensive plantations, which have been much enlarged and improved, by the present proprietor, Samuel Prime, Esq. In this house, Sir Godfrey acted as a justice of the peace; and here he died, in 1717.

WHITTON DEAN, in the same hamlet, is the seat of Mrs. Campbell; Whitton Farm, the seat of Mr. Aylmer; and Whitton House, the seat of G. Gostling, Esq.

WHITTON

A COMPENDIOUS GAZETTEER.

WHITTON PLACE, the seat of Sir William Chambers, Knight of the Swedish Order of the Polar Star, was built by Archibald, third Duke of Argyle. After the death of the duke, this place underwent various revolutions, and had many proprietors, till at length it came into the hands of Mr. Gostling, who sold the house, with part of the grounds, formerly belonging to it, to Sir William Chambers. The house is fitted up with valuable pictures, ancient marbles, original drawings, &c. The grounds are adorned with temples, statues, ruins, and antiques. In one part appears an imitation of some ancient Roman baths; and, in others, a modern temple of Æsculapius, erected in compliment to the Rev. Dr. Willis, to whose skill, under the Divine Blessing, the nation is indebted for the happy restoration of our gracious Sovereign to health, in the year 1789. In gold letters, over the door, is the following inscription:

ÆSCULAPIO SALV. AVG. RESTIVET. SACR.
M,DCC,LXXXIX.

WHITE PLACE, near Cookham, in Berks, the seat of the Rev. Mr. Leycester, is situated on the side of the Thames, commanding the most picturesque views of woodland scenery, along the opposite side of the river; enriched with the noble seats of Taploe, Cliefden, and Hedfor. This house is singularly built of chalk, dug near the spot; not a single brick having been used in the whole structure, except in the chimneys. It has been built more than fifteen years, during which time the various changes of weather does not appear to have affected it in any material degree.

WILTON PARK, the elegant villa of Mrs. Dupré, at Beaconsfield, in Bucks. It is built of Portland stone, in a delightful situation.

The WILLOWS, in the hamlet of Dedworth, in the parish of Windsor, the seat of Henry Townley Ward,

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Ward, Esq. is pleasantly situated on the side of the Thames, about two miles from Windsor, in the road to Maidenhead. It was built by Mr. Kimberley, by whom it is let to Mr. Ward, who, by a clause in his lease, has the option to purchase it, at a given price, at any time within his term. The house is small, and has but little ground attached to it, but which has been very much improved by Mr. Ward; what was formerly a moorish swamp, or osier beds, now forms a beautiful lawn. At a small distance from this, is Bullock's Hatch, another seat, the property of Mr. Ward, with a small farm, which is connected with the pleasure grounds belonging to the Willows, by a subterraneous passage under the high road.

WINDSOR, New, a borough town in Berks, 22 miles from London, the summer residence of the King. *See the Windsor Guide.*

WINDSOR, Old, is a small village on the banks of the Thames, about two miles from New Windsor, in the road to Egham. It is a vicarage in the hundred of Ripplemore, in the deanery of Reading, and was anciently a place of considerable note, and the residence of several of our Saxon monarchs; but after the building of the castle on the adjacent hill, by William the Conqueror, it gradually sunk into decay, till it had little to boast of except its antiquity. The present village is not populous, but a very pleasant and genteel neighbourhood, consisting chiefly of gentlemen's seats. The church is but small, and not very distinguishable for having many eminent personages interred in it. The Powney family is the principal. The manor house, the seat of Henry Isherwood, Esq. is an elegant modern mansion, pleasantly situated on the banks of the river, with extensive gardens. Contiguous to this is the parsonage, which is not very elegant, but an agreeable rural retreat. Close adjoining is a neat gothic structure, the summer residence of Lady Dowager Onslow,

A COMPENDIOUS GAZETTEER.

Onflow, which, in the time of its late possessor, Richard Bateman, Esq. uncle to the present Lord Bateman, was enriched with a variety of antiques, and the whole house and gardens furnished and disposed in the most romantic style. Passing by the occasional residences of Mrs. Clive, and Lord Bulkley, the next is Pelling-Place, the seat of James Bonnell, Esq. with extensive and well disposed pleasure grounds and gardens. Farther on the brow of the hill, towards Bishopsgate, is the agreeable seat of Mrs. Hammersley, called Woodside, from its vicinity to Windsor Park, which terminates the view to the north west; the house is very commodious, and has a neat and elegant appearance, from the offices being detached from it; the situation is extremely elevated, the grounds extensive and well disposed, and the view most beautiful. A little to the south of this, is the seat of Henry Griffiths, Esq.—Next to this, is the seat of Lord Walsingham, at the foot of Priest's Hill. Returning from hence, along the road to Old Windsor Green, we pass a neat seat belonging to Mr. Pitt, of Eton, now the residence of Rice James, Esq. *See Beaumont Lodge and Grove House.*

WINKFIELD, a scattered village, near Ascot-Heath, five miles from Windsor, is a vicarage in the deanery of Reading, and hundred of Ripplemore. On the side of the plain, nearly opposite to Cranbourn Lodge, is a neat edifice, built and endowed by the late Earl of Ranelagh, sometime warden of the forest, for the education of twenty boys, and twenty girls, who are clothed and educated for the space of three years; and at the end of that term, are apprenticed out, for which each is allowed five pounds. A little to the north of the school, is a neat house, built by Mrs. Bryar, now the residence of William Augustus Skinner, Esq. not far from which is the agreeable seat of Stanlake Batson, Esq. At Folly-John Park, or as it is now called, Winkfield Park, is the seat of Captain Towry,

A COMPENDIOUS GAZETTEER.

Towry, now the residence of Mr. Law. At Fern Hill, as already observed, are the seats of Miss Squire, Francis Knollys, Esq. and Lord Belfast; not far from whence, is Lovel Hill, where you have the delightful little villa of Thomas Watts, Esq. and the rural seat of Charles Shard, Esq. In Hatchet Lane, on the right of the road to Reading, is the seat of Mr. Godwin; and at the twenty-fifth mile stone, on the left of the same road, is the spacious mansion of D. Agace, Esq. late Mr. Lindergreen's.

WOOBURN FARM, the seat of the Hon. Mr. Petre, near Weybridge, in Surry, now in the occupation of Lord Loughborough, is celebrated for its noble and highly cultivated walks round the grounds.

WOOBURN, a village near Beaconsfield, in Bucks, remarkable on account of the number of paper mills in its neighbourhood. On a small river, called the Wycombe Stream, within the space of five miles, there are upwards of twenty paper mills; and the annual revenue on the paper made at these mills, is said to be at least 20,000*l*. Besides these, there are many corn mills, and one wire mill.

WOKINGHAM, an ancient town, part in Wilts, and part in Berks, situated on an eminence in Windsor Forest, 30 miles from London, and 12 from Windsor. Here was formerly a considerable manufactory of silk stockings and cloth; but their chief manufacture now, is ribbons; and even that is not carried on to any large amount. It is a corporation, governed by an alderman, recorder, and capital burgessees; and has a free school, and an hospital for 16 pensioners, who have each 10*l*. a year, and a chaplain, who is termed master, 50*l*. a year. It has a market on Tuesday, which is well supplied with poultry, and three annual fairs; viz. on the Thursday before Shrove Tuesday, June 11, and November 2.--At Luckley, near Wokingham, is the seat of C. F. Palmer, Esq.

WYCOMBE,

A COMPENDIOUS GAZETTEER.

WYCOMBE, or CHEPPING-WYCOMBE, a borough town in Bucks, 33 miles from London, and 15 from Windsor, is seated on a small river, which falls into the Thames, in a pleasant valley, and is well built; the high-street is spacious, with several commodious inns; the church is a good structure, with a handsome steeple. It has a market on Friday, which is very considerable for various sorts of provisions, particularly corn. The Marquis of Lansdown, to whom this place gives the title of earl, has an elegant seat here.



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P R E F A C E.

THE avidity with which Anecdotes of Painting are generally sought after, induced the compiler of the following Pages to believe that a few short Sketches of the Lives of those Artists, whose Works embellish the Royal Palaces, and other distinguished buildings in this kingdom, would form a necessary and pleasing Supplement to the Pocket Companions to those places : or at least serve as hints for conversation, which the genius of the Artist, or the critical minuteness of the Biographer, might expatiate on more at large. To such as are already conversant with the subject, his Epitome is offered only as a sort of tablet ; but, those who are as yet unacquainted with the History, as well as the Art of Painting, it is presumed will, in their pleasurable excursions to the places mentioned in the title, find sufficient information to gratify their curiosity, with respect to the one, and to excite a discriminating attention to the other. They will learn, and that probably with regret, that we owe the chief decorations of our public buildings, to the genius and skill of foreigners.

Mr. *DU BOS*, in his Critical Reflections on Poetry and Painting, observes, “ The English, these two centuries past, have been
“ as fond of Painting as any other nation ; except the Italians ;
“ infomuch that foreign Painters, who have settled in England
“ during this period, have gained three times more by their art,
“ than they could have done elsewhere. ’Tis well known, what
“ a value Henry VIII. had for pictures, and with what magnifi-
“ cence he recompenced Holbein. The munificence of Queen
“ Elizabeth encouraged all sorts of Arts, during a reign of near
“ fifty years. Charles I. who lived in great splendor, the first
“ fifteen years of his reign, carried his love for Painting to a very
“ great height ; infomuch that ’tis owing to his excess of passion
“ for

P R E F A C E.

“ for this Art, that the price of pictures is risen so high in our
“ days. As he employed agents all over Europe, to make a col-
“ lection for him at any rate; whilst Philip IV. King of Spain,
“ opened his treasures for the same purpose, with the greatest
“ prodigality, the competition of those two monarchs enhanced
“ the price of eminent performances. Thus the treasures of the
“ Art became the source of real treasures in commerce.* And
“ yet England has not hitherto produced so much as one Painter,
“ who deserves to be ranked among the Artists of the first, or
“ even of the second class. The English climate has been warm
“ enough to produce a number of eminent men, in most sciences
“ and professions. It has even given us good Musicians and
“ excellent Poets, but it has not favoured us with Painters, who
“ have made so great a figure, as the Philosophers, Poets, and
“ other illustrious worthies of the English nation. The English
“ Painters of note, may be reduced to three Portrait Painters.†

“ Those Painters who flourished in England, under Henry
“ VIII. and Charles I. were foreigners, who carried into that
“ island an Art which the inhabitants of the country could not
“ keep. Holbein and Lely were Germans; and Vandyck a
“ Fleming. Those, who even in our days have been esteemed
“ as the chief Painters of the country, were not Englishmen.
“ Verrio was a Neapolitan, and Kneller a German.”

However founded these Reflections might have been, at the time they were written, we hope and trust the present flourishing state of Painting in this country, and the peculiar excellence of many of its Artists, will, ere long, remove the aspersions.

To this Edition, upwards of thirty additional Lives have been added.

* DRYDEN'S Catalogue of Painters.

† COOPER, DOBSON, RILEY.

SHORT SKETCHES
OF THE
LIVES
OF THE MOST
EMINENT PAINTERS, &c.

BAPTIST, (John) the celebrated painter of flowers, was born at Lifle, in 1635, and educated at Antwerp as a painter of history, which he soon changed for flowers, and herein excelled most of his contemporaries. Going to Paris in 1663, he was received into the academy with applause; and though his subjects were not thought elevated enough to admit him to a professorship, he was, in consideration of his merit, made a counsellor. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the Hotel de Bretonvilliers, and other houses at Paris. The Duke of Montague brought him to England, where he was favourably received, and employed by several of the nobility. He died in Pall-Mall, in 1699.

BASSAN, (Giacomo) was born in the Marca Trevifana, in the year 1510, and learnt the rudiments of painting of his father; he was afterwards a disciple of Bonifacio, at Venice, under whom, and by copying the works of Titian and Parmegiano, he acquired an happy proficiency in the art of colouring. On the death of his father he returned into the country, and applied himself wholly to the imitation of
B nature;

nature; and from his wife, children, and servants, took the ideas of most of his figures. His works are very numerous, all the stories of the Old and New Testament having been painted by him, besides a variety of other histories, and many excellent portraits. He was earnestly solicited to go over into the service of the Emperor, which he declined, preferring the quiet enjoyment of his cottage, with the study of painting, music, and books, to the dissipation of a court. He died in 1592, in the eighty-second year of his age, leaving four sons, who all professed the art of painting.

BELCAMP, (John Van). Of this artist we know little more than that he was reckoned a good copyist, in which capacity he was employed by Vanderdort, and is supposed to have died about the year 1653.

BOGDANI, (James) was born of a genteel family in Hungary. He was not brought up to the profession of painting, but made considerable progress in it by the force of his natural abilities. Fruit, flowers, and birds were what he most excelled in. He was a man of a fair character, and lived between 40 and 50 years in England, where he acquired a considerable property, which he assigned over to his son, who was going to marry a reputed fortune, but who proved no fortune at all. The disappointment he experienced in his son's marriage, being succeeded by other misfortunes, poverty and sickness terminated his life, at his house in Great Queen-Street, Lincoln's Inn Fields.

CANALLETI, a Venetian, famous for his views of Venice, came to England in 1746, when he was about the age of 50, by persuasion of his countryman, Amiconi, and encouraged by having sold many of his perform-

performances to the English. He was then in good circumstances, and it was said came to vest his money in the English funds; he did not continue here above two years, not finding that encouragement he expected.

CARRACCI, (Annibael) was born at Bologna, in the year 1560, and was a disciple of his cousin, Ludovico Carracci. Being blessed with a retentive memory, he never failed to retain what he had once seen; so that at Parma he acquired the sweetness of Corregio; at Venice, the colouring of Titian; and at Rome, the correctness of design, and beautiful forms of the antique. He died in 1609, in the 50th year of his age, and was buried agreeably to his dying request, in the same tomb with Rafaele, in the Pantheon, at Rome.

CLARET, (William) an imitator and copyist of Sir Peter Lely, died at his house in Lincoln's Inn Fields, in 1706; and being a widower, made his house keeper his heiress.

CLEEVE, (Joas Van) a native of Antwerp, of whom the following extract is taken from Mr. Horace Walpole's *Anecdotes of Painting*. "His colouring was good, and his figures fleshy and round: but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profession, who being secluded from the world, and seeing little but their own creation rising round them, grow intoxicated with the magic of their own performances." Cleeve came to England, expecting great prices for his pictures, from King Philip, who was making a collection, but unluckily some of the works of Titian arrived at the same time. Cleeve begged the recommendation of

Sir Antonio More, his countryman ; but Philip was too much charmed with the beauties of the Venetian master, and overlooked the labours of the Fleming. This neglect completed his frenzy, the storm of which first vented itself on Sir Antonio. At last the poor man grew quite frantic, painted his own cloaths, and spoiled his own pictures, till they were obliged to confine him, in which wretched condition he probably died.

CORREGGIO, of Modena, was a man of great natural abilities, but who possessed not the advantages of education ; hence, though his figures, particularly his madonas, have a peculiar grace, and most of his pieces discover great judgment and taste in their heightening, and liveliness of colours ; he is in general incorrect in his designs. His principal works are at Modena and Parma ; at the latter he spent the greater part of his life in obscurity, working hard to maintain a numerous family, without receiving the encouragement due to his merit. His death, which happened in 1534, and in the fortieth year of his age, was occasioned by drinking some cold water, when he was over fatigued with carrying home some copper money, to the value of about sixty crowns, which he had received for one of his pieces.

DAHL, (Michael) a native of Stockholm, received the early part of his instructions from Erstraem Klocke, an esteemed artist in that country. At the age of 22, Dahl came to England, where he continued about a year, and then pursued his travels in search of improvement ; he stayed near a year at Paris, and spent about three more in the principal cities in Italy. Dahl had the honour to paint the famous Christiana, Queen of Sweden, who asked him, as he worked at her picture, what he intended she

she should hold in her hand? He replied, a fan. Her majesty, whose ejaculations were rarely delicate, vent-
ed a gross one, and added, "a fan! give me a lion,
that is fitter for the Queen of Sweden." In 1688, he
returned to England, where he found Sir Godfrey
Kneller rising to the head of the profession; but where
Dahl had sufficient merit to distinguish himself as no
mean competitor with Sir Godfrey. His colouring
was good, and attempting nothing beyond portraits,
he has left many valuable pictures; especially as he
did not neglect every thing but the head, like Kneller,
whose more universal talents, and his assuming pre-
sumption, carried away the croud from the modest
and silent Dahl. Easy in his circumstances, and for-
tunate in his health, he lived greatly esteemed for his
many amiable qualities; and dying, October 20,
1743, in the 87th year of his age, was buried in St.
James's church.

DANKERS, (Henry) of the Hague, was bred an
engraver, but by the persuasion of his brother John,
who was a painter of history, he discontinued his
former occupation, for the profession of landscape
painting. Having studied some time in Italy, he
came to England, and was countenanced by Charles
II. and employed in drawing views of the royal
palaces and sea ports of England and Wales. Being
a roman catholic, he left England in the time of the
Popish plot, and died soon after at Amsterdam.

DOBSON, (William) whom King Charles called
the English Tintoret, was born in 1610, in St. An-
drew's parish, in Holborn; his family had been gen-
tlemen of good rank at St. Alban's, but having fallen
into decay, he was put apprentice to Sir Robert
Peake, a painter and dealer in pictures. Under Sir
Robert, and by the advantage of copying some pic-
tures

tures of Titian and Vandyck, Dobson profited so much that a picture he had drawn being exposed in the window of a shop on Snow-Hill, Vandyck passing by, was struck with it, and enquiring for the author, found him at work in a poor garret, from whence he took him, and recommended him to the king, who, on the death of Vandyck, made him his serjeant painter. The declension of the king's affairs, proved fatal to Dobson; he loved his pleasures, and not having had time to enrich himself, was involved in debts, and thrown into prison, from whence he was delivered by Mr. Vaughan, of the Exchequer, whose picture he drew, and thought it the best of his portraits. He enjoyed this release but a short time, dying at the age of thirty-six, and was buried at St. Martin's, October 28, 1646.

DOUW, (Gerard) one of the most excellent painters of the seventeenth century, was born at Leyden, in 1613, and was a disciple of Rembrant.

DURER, (Albert) of Nuremberg, was born in 1471, and was a pupil of Michael Wolgemeith. He was not only a celebrated painter, but an excellent sculptor, and was the first inventor of cutting in wood. He died in the year 1528.

FETTI, (Dominico) was born at Rome in 1759. He was a pupil of Ludovico Civoli, but chiefly imitated Julio Romano. His principal works are at Rome, Mantua, and at Venice, where he died of a debauch in the flower of his age, in 1624.

FRANKS, (Baptista) a native of Venice, was esteemed an able painter, as to his designs, but his colouring is faint, and his manner dry. He died at Venice, in 1561.

GARRARD,

GARRARD, (Marc) the son of a painter of the same name, was born at Bruges, in 1561, and practised landscapes, architecture, and portraits. He engraved, illuminated, and designed for glass painters. His etchings of Æsop's Fables, and Views of Venice, were much esteemed. He came to England about the year 1580, and remained here 'till his death, which did not happen till 1635, having been painter to Queen Elizabeth, and Anne of Denmark. Garrard drew a procession of the Queen and Knights of the Garter, in 1584, from which Ashmole took his plate for the history of that order.

GENTILESCHI, (Horatio) a native of Pisa, was a disciple of Aurelio Lomi, his half brother. After distinguishing himself at Florence, Rome, and Genoa, he went to Savoy; and from thence, passing into France, was invited to England, by Charles I. who gave him lodgings and a considerable salary; and employed him in his palaces, particularly at Greenwich, in painting ceilings. He made several attempts at portrait painting, but with little success; and after residing here about twelve years, died in the eighty-fourth year of his age, and was buried under the altar in the chapel at Somerset-House.

GENTILESCHI, (Artimesea) daughter of the above-mentioned Horatio, was reckoned not inferior to her father in history, and excelled him in portraits. King Charles had several of her works. She drew some of the royal family, and many of the nobility; but the chief part of her life was spent at Naples, where she lived splendidly, and was as famous for her amours as for her painting.

GIBSON, (Richard) was page to a lady at Mortlake, and placed by her with Francesco Cleyne, to learn

learn to draw, in which he succeeded, perfecting himself by copying Sir Peter Lely. He was afterwards page to Charles I. in whose presence he was married to Ann Shepherd, who, like himself, was remarkable for her diminutive size, each of them being only three feet ten inches high. Waller has celebrated the nuptials of these Dwarfs, in one of his prettiest poems.* Gibson had attained such excellence, that a picture of the man and lost sheep painted by him, and much admired by the king, is said to have been the cause of Vanderdort's death. The small couple had nine children, five of whom lived to maturity, and were of a proper stature. Richard, the father, died in the 75th year of his age, and was buried at

* DESIGN or Chance makes others Wive,
But Nature did this Match contrive;
Eve might as well have *Adam* fled,
As she deny'd her little Bed
To him, for whom Heav'n seem'd to frame,
And measure out this only Dame.

Thrice happy is that humble Pair
Beneath the level of all Care;
Over whose Heads those Arrows fly
Of sad Distrust and Jealousie;
Secured in as high extream,
As if the World held none but them.

To him the fairest Nymphs do show
Like moving Mountains topt with Snow;
And ev'ry Man a *Polypheme*
Does to his *Galatea* seem;
None may presume her Faith to prove,
He prefers Death that prefers Love.

Ah, *Chloris*, that kind Nature thus
From all the World had sever'd us,
Creating for ourselves us two,
As Love has me for only you.

Covent-

Covent-Garden: His little widow lived till 1709, when she was 89 years old.

GIBSON, (William) nephew of the famous dwarf, whom we have already mentioned, was taught by him and Sir Peter Lely, and copied the latter happily; but chiefly practised miniature. He died of a lethargy, in 1702, at the age of 58, and was buried at Richmond.

GUERCINO, of Bologna, deservedly acquired great reputation for the true characteristic expression given to most of his performances, though he is not always correct. He died in 1667, and in the 77th year of his age.

GUIDO RENI, was born at Bologna, in 1575, and having learnt the rudiments of painting, under Denis Calvert, a Fleming, he compleated his studies in the school of the Carracci's. Guido happily blended the instructions of both his masters, with the excellencies of Albert Durer; and accommodating the whole to his own peculiar graceful manner, attained great perfection in the heads of his portraits. He received great honours from all the cardinals and princes of Italy; as also from Lewis XIII. of France; Philip IV. of Spain; and Uladisslaus, King of Poland and Sweden. He lived in great splendor, both at Bologna and Rome; and was only unfortunate in his immoderate love of gaming, by which, in his latter days, he reduced himself to the most abject poverty. By reflecting on his imprudence, and the consequent misfortunes, he brought on him a lingering disorder, which terminated his melancholy existence in the year 1642, and 67th of his age.

HEMSKIRK, (Gilbert) was a native of Haerlem, and scholar of De Grebber, but lived in England, where

where he painted what were called pieces of humour; such as drunken scenes, quakers' meetings, wakes, &c. He was patronized by Lord Rochester, and died in London, 1704.

HOLBEIN, (Hans). The year and place of this great artist's nativity, have been contested; yet it is certain that the former happened in 1498, and the latter most probably was Basil. His father was a painter of great eminence, at Augsbourg, under whom, and by his own industry, he made such rapid progress in the art of painting, as attracted the notice of the celebrated Erasmus. The Earl of Arundel returning from Italy, through Basil, saw his works, was charmed with them, and advised him to go to England. At first, Holbein neglected this advice; but in 1526, his family and the froward temper of his wife encreasing, and his business declining, he determined on that journey. Erasmus gave him recommendatory letters to Sir Thomas More, with a present of his own picture, by Holbein, which he assured the chancellor was more like than one drawn by Albert Durer. Holbein was kindly received by More, and was employed by him for near three years, drawing the portraits of Sir Thomas, his relations and friends. King Henry VIII. visiting the chancellor, saw some of those pictures, and expressed his satisfaction. Sir Thomas begged him to accept whichever he liked, but he enquired for the painter, who was introduced to him. Henry immediately took him into his own service, and told the chancellor, that now he had got the artist, he did not want the pictures. An apartment in the palace was immediately allotted to Holbein, with a salary of 200 florins, besides his being paid for his pictures. His works were extremely numerous, some of them were painted in oil, and others in distemper and water colours; the latter of which he had never practised till he came to England, where he
learned

learned it of Lucas Cornelli, and carried it to the highest perfection. He was conspicuous likewise for his peculiar talent of inventing designs for engravers, sculptors, jewellers, &c. He remained here till his death, which was occasioned by the plague, in the year 1554, in the 56th year of his age.

HONTHORST, (Gerard) was born in 1592, at Utrecht, and instructed in painting by Bloemart, but compleated his studies at Rome, where he stayed several years, and was peculiarly excellent in night pieces and candle lights, of which Rubens was a great admirer. On his return, he married well, and being a fair character, was remarkable for the number of his disciples of rank. Sandrart, who was one, says they were twenty-eight at the same time, who each paid him an hundred florins yearly. King Charles invited him to England, where, in the space of six months, he drew various pictures, for which he was rewarded with three thousand florins, a service of plate for twelve persons, and a horse; and though he returned to Utrecht, he continued to paint for the king. The close of his life was employed in the service of the Prince of Orange, for whom, at Ryf-wick, he painted a chamber with the habits, animals, and productions of various countries, and received 8000 florins for his labour. He died at the Hague, in 1660.

HUYSSING, (Hans) born at Stockholm, came over into England in 1700, and lived many years with Dahl, whose manner he imitated and retained.

JANET, (Francis) was the most celebrated French painter of the sixteenth century. He excelled chiefly in miniature and portrait.

JORDANES,

JORDANES, (James) one of the most eminent artists of the Netherlands, was born at Antwerp, in 1594. He was a disciple of Adam Van Ort, whose daughter he married; and of the celebrated Rubens. He died in 1678.

KNELLER, (Sir Godfrey) was born at Lubec, in Lower Saxony, in the year 1647, being at first designed for a military life, he was sent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determined him to painting; his father acquiesced, and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrant. In 1672, he went to Italy, and two years after came to England, without intending to continue here, but to return through France to Venice. He was recommended to Mr. Banks, a merchant, and Kneller drew him and his family: The pictures pleased. Mr. Vernon, secretary to the Duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The duke was so charmed, that he engaged the King, his father, to sit to Kneller, at a time that the Duke of York had been promised the King's picture by Lely. Charles, unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely, as an established master, chose the light he liked; the stranger was to draw the picture as he could; he however performed it with such facility and expedition, that his piece was in a manner finished, and a good likeness, when Lely's was only dead coloured. This success fixed Kneller here, where he continued in great reputation, which the series of his portraits fully evinces. Charles II. sent him to Paris, to draw Lewis XIV. but died in his absence. James II. was equally favourable to him. King William distinguished Kneller still more; for
that

that prince he painted the beauties at Hampton Court, and was knighted by him in 1692. He was likewise patronized by Queen Anne, as also by George I. who made him a baronet. He died October 27, 1723, and was buried at Whitton, but a monument was erected to his memory in the north aisle of Westminster-Abbey.

LE BRUN, (Charles) was born at Paris, in 1620. His father was a common carver, and was employed in the gardens of the hotel Segulier, where he frequently took his son to copy designs after him. Monsieur Segulier, one day walking in his garden, observed the lad designing with such facility and taste, for one of his years, as gave just hopes of a rising genius; he therefore placed him under the direction of Simon Vouet, and afterwards sent him to Rome to compleat his studies. The unrivalled excellence which Le Brun soon attained, proved the chancellor's hopes to have been well founded. His principal works are the ceilings of the gallery, and grand staircase at Versailles, and his history of Alexander the Great. He died at the Gobelins, of which he was superintendent, in the 70th year of his age.

LELY, (Sir Peter) was born in Westphalia, in the year 1617, and received the early part of his education at the Hague, but was afterwards committed to the care of De Grebber, of Haerlem. He came into England in 1641, and pursued the natural bent of his genius, in landscape with small figures, and historical compositions; but finding the practice of painting after the life generally more encouraged, he applied himself to portraits, with such success, that in a little time he surpassed all his contemporaries in Europe. Sir Peter was recommended to the favour of King Charles I. by Philip, Earl of Pembroke, then
C
lord

lord chamberlain of his household; he was also much in esteem with Charles II. who made him his painter, and conferred the honour of knighthood upon him. He died of an apoplexy, as he was drawing the Dutchess of Somerset, 1680, in the 63d year of his age. He was buried in the church of Covent-Garden, where is a monument with his bust, by Gibbons, and a latin epitaph by Flatman. His collection of pictures and drawings was magnificent, and was sold by auction, which lasted forty days, and produced the sum of 26,000l. He died also possessed of an estate in land, worth 9000l. a year.

MABUSE, (John) according to some authors, was born in Hungary, but others make him a native of Mabeuges, a little town in Hainault. He had the two defects of his cotemporary countrymen, stiffness in his manner, and drunkenness; yet by his indefatigable industry he acquired great proficiency in many parts of his profession. While he was in the service of the Marquis de Veren, the Emperor Charles V. was to lodge at the house of that lord, who made magnificent preparations for his reception; and among other expences ordered all his household to be dressed in white damask. Mabuse, when the taylor came to take his measure, desired to have the damask, under pretence of inventing a singular habit. He sold the stuff, drank out the money, and then painted a suit of paper, so like the damask, that it was not distinguished as he marched in the procession, between a philosopher and a poet, other pensioners of the marquis; who, being informed of the trick, asked the emperor which of the three suits he liked best? The prince pointed to Mabuse's, as excelling in whiteness, and the beauty of the flowers; nor did he, till convinced by the touch, doubt of the genuineness of the silk. At what time Mabuse came into
England

England is uncertain, as is also the time of his death ; but that he was here, the portraits of Prince Arthur, Prince Henry, and Princess Margaret, when children, now in the china closet at Windsor, are sufficient confirmation.

MARATTI, (Carlo) the favourite Italian painter of Pope Clément XI. was born at Camerino, in 1625, and was a pupil of Andrea Sacchi. In his madonnas, he stands unrivalled. His expressions were admirable, his ideas happy, and full of majesty. He was also eminent in history, allegory, architecture, and perspective. He died at Rome, on the 15th of December, 1713, in the 87th year of his age.

MIERIS, (Francis) was a native of Leyden, where being confined for debt, he died in prison, in the year 1683, and the 25th of his age. His pictures are extremely rare, and of great value.

MORE, (Sir Antonio) of Utrecht, was a scholar of John Schorel, but he seems to have studied the manner of Holbein. He painted many portraits of Queen Mary, and remained in England during her reign, and was much employed, but having neglected to write the names on the portraits he drew, most of them have lost part of their value, by our ignorance of the persons represented. On the death of Queen Mary, he went to the court of Spain, and was greatly carested, but afterwards fell into disgrace ; upon which he retired to Utrecht. He died at Antwerp, in 1575, in the 56th year of his age.

MYTENS, (Daniel) a native of Holland, but at what time he left the Hague and came into England, or under whom he studied, is not certain, though his works are in the style of Rubens and Vandyck. He drew several portraits of persons belonging to the

court of King James, but was not formally employed as the king's painter, till the reign of Charles. Mytens remained in great reputation, until the arrival of Vandyck; who being appointed the king's principal painter, the former, in disgust, asked his majesty's leave to retire to his own country; but the king learning the cause of his dissatisfaction, told him he could find sufficient employ both for him and Vandyck. Mytens consented to stay, but whether the same jealousy operated again, or real decline of business influenced him, he left England soon after, and retired to the Hague, where it is probable he ended his days.

MONTEGNA, (Andrew) of Mantua, who was a disciple of Jacob Squarcione, was remarkable for his skill in foreshortening his figures, as well as for the correctness of his designs; but his draperies are formal, and his colours dry. His principal works are his Triumphs of Julius Cæsar, (now at Hampton Court) which he engraved on nine plates, and was one of the first that practised the art of engraving, in Italy. He died in the year 1517, and 86th of his age.

PALMA, (Giacomo) was born at Serinalta, in the state of Venice, in the year 1508, and was a disciple of Titian. His works are not very numerous, as he spent much time in bringing those which he left behind him to great perfection. He resided chiefly at Venice, where he died in the 48th year of his age. Young Palma, his nephew, was also an eminent painter. He was born at Venice, in 1544, and died in 1628. His drawings are much sought after.

POLEMBURGH, (Cornelius) who is usually styled the sweet painter of little landscapes, was born at Utrecht, in 1586, and educated under Bloemart, whom

whom he soon quitted to travel into Italy. The Roman Cardinals were charmed with the sweetness of his works; so was the great duke, but could not retain him. He returned to Utrecht, and was greatly admired by Rubens, who had several of his performances. King Charles invited him to London, where he lived in Archer-Street, and generally painted the figures in Steenwick's perspectives. Charles could not prevail on Polemburgh to fix here; he returned to Utrecht, and died there in 1660, at the age of 74.

POUSSIN, (Nicholas) born at Anderly, in Normandy, in the year 1599, was the pupil of his own genius, but perfected himself at Rome. He was styled the painter of Men of Wit; and might also have been called that of Men of Taste. Being invited from Rome to Paris, he fell a victim to envy and party, which made him quit his country, and return back to Rome, where he lived poor, but contented. His philosophy raised him above fortune. He died in 1665.

QUINTIN MATSYS, surnamed the Blacksmith of Antwerp, from his having followed, for upwards of twenty years, the occupation of a smith. Being in love with the daughter of a painter, who had declared he would give her to no one who was not eminently skilled in the art of painting; Quintin applied himself to the study of it, with such indefatigable ardour, that he soon became a capital artist. The first portrait he did, was that of his mistress, whom he obtained in marriage, a short time after. He died about 1529.

RAFAELLE, (Sancio D'Urbino) prince of the modern painters, was born in 1483, and was instruct-

ed in the art of painting by his father, and Pietro Perugino. He is universally admired for his choice of attitudes, the suitableness of his drapery, and his happy expression. These, and the inimitable sweetness of his pencil, obtained him the epithet of the Divine *Rafaelle*. His principal works are at Rome and Florence, except his Cartoons, that were formerly at Hampton Court, but which are now at Windsor Castle. His death, which happened in the year 1520, and 37th of his age, was occasioned by a malignant disorder, which his innate modesty, strengthened by his hopes of obtaining a cardinal's cap, prevented him from disclosing to his physicians.

REMBRANT, (Van Rein) of a village near Leyden, born in 1606, was a disciple of *Loſman*. He did not attach himself to the correctness of design, or the taste of the antique, but wholly to the force and imitation of nature, so that he excelled most in portraits. Rembrant was also an eminent engraver, and his prints, as well as pictures, are numerous and universally admired. His *claro-obscuro* is peculiarly judicious. He died at Amsterdam, in 1688.

ROMANELLI, (Gio. Francesco) born at Viterbo, in 1617, was a pupil of *Pietra da Cartona*. He was a skilful designer, and a good colourist; and died at the place of his nativity, in 1662.

ROMANO, (Giulio) the greatest artist, and most universal painter, of all the disciples of *Rafaelle*, was born at Rome, in the year 1492. *Rafaelle* not only admired but esteemed him, and left him a considerable legacy, upon condition that he should assist in finishing such things as he left imperfect. Romano continued several years at Rome, after the death of his master; and by the directions of Pope Clement VII.

VII. painted several admirable pieces in the Hall of Constantine, and other public places. His principal performances are at Mantua, where he was sent for by the Marquis Frederico Gonzaga; and where a magnificent palace was erected, and ornamented after his designs; by which he rendered his name eminently illustrious as an architect, and immortal as a painter. He died at Mantua, in the year 1546, and 54th of his age. His most distinguished disciples were Primatice, who went to France; and Rinaldi, who died young.

RICCI, (Marco and Sebastian). Marco, who was excellent in land storms and ruins, disagreeing with Pelegrini, while he resided in England, went to Venice, and persuaded his uncle, Sebastian, who had been Pelegrini's master, to come over to England, where he was soon preferred to the disciple. Ricci's works are still admired, though there is little excellence in them; his colouring is chalky and without force. He painted the chapel at Bulstrode; at Burlington-House, the hall and some ceilings are by him. Ricci, and Cassini, another painter here at that time, passed off several of their own compositions, as the works of greater masters. Sebastian painted the altar piece in the chapel of Chelsea college; but left England, on finding it was determined that Sir James Thornhill should paint the cupola of St. Paul's. Marco Ricci died at Venice in 1730.

ROUSSEAU, (Jacques) of Paris, studied first under Swanevelt, and then improved himself by a journey to Italy. On his return home, he was employed at Marly, but being a Protestant he quitted his work on the prosecution of his brethren, and retired to Switzerland, and from thence to Holland. He was invited into England, by Ralph, Duke of Montague.

tague, to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, for which he was allowed an annuity of 200l. He received it but two years, dying at the age of 68, in the year 1694.

RUBENS, (Sir Peter Paul) who perhaps is the only artist that attracted the suffrages of every rank, and whose pictures were equally adapted to please the ignorant and connoisseurs, was born at Cologne, in 1577. Great care was taken of his education; he learned and spoke latin in perfection. The Countess of Lalain took him for her page, but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service, and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, Adam Van Oort, and Otho Venius, were his first masters. At the age of twenty-three, Rubens set out for Italy, and entered into the service of the Duke of Mantua, who sent him to Rome, to copy the works of the great masters. The reputation of Titian and Paul Veronese, drew Rubens to Venice; there he was in his element, in the empire of colours. The consummate abilities of Rubens could not fail to create him many enemies, and vaunting competitors. Abraham Janssens challenged him to a trial of their art; Rubens replied, he would engage with him, when Janssens had proved himself worthy to be his competitor. A more friendly offer was rejected by him, with equal wit. A chymist tendered him a share of his laboratory, and of his hopes of the philosophers' stone. Rubens carried the visionary into his painting room, and told him his offer was dated 20 years too late, "for so long it is, said he, since I found the art of making gold with my palate and pencil." Rubens not only stood unrivaled as a painter, but was equally
eminent

eminent as a statesman and scholar. At Antwerp, his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England, in which he had the honour of succeeding. Neither Charles nor Rubens overlooked in the Ambassador, the talents of the painter. His principal performances are in the Banqueting-House at Whitehall, the Escorial in Spain, and the Luxemburg Galleries at Paris, where he was employed by Queen Mary of Medicis. At each of those three courts, he had the honour of knighthood conferred upon him, besides several magnificent presents, in testimony of his extraordinary merits. He died of the gout in his own country, in 1640, and in the 63d year of his age.

RUSSEL, (Theodore) was born in 1614. He lived nine years with his uncle, Cornelius Jansen, and afterwards with Vandyck, whose pictures he copied very tolerably in small panels. He was chiefly employed in the country, in the families of the Earls of Essex and Holland; and was a lover of his ease and his bottle.

SCHIAVONE, (Andrea) of Sebenigo, born in 1522, was endowed with great natural abilities, but unfortunately his parents were not in circumstances to afford him a master; therefore being obliged to work for his daily subsistence, he could not spare time to perfect himself in design; but that defect was so well covered with the singular beauty and sweetness of his colours, that Titian employed him in the Library of St. Mark, at Venice. He did many excellent pictures, and succeeded most in women, old men's heads, draperies, &c. He died at Venice, in 1582.

STEEN.

STEENWYCK, (Henry) was son of the famous painter of architecture, and learned that manner of his father. At what time he came to England, or when he died, we have no account. It is certain he worked for King Charles, as appears by his name and date on the picture of Frobenius, which he altered.

STONE, (Henry) generally called Old Stone, to distinguish him from his brother John, was son of the most eminent statuary in the reign of James I. After the death of his father, he carried on, in conjunction with his brother John, the business of statuary; but addicted himself chiefly to painting, having spent the early part of his life in Italy, in studying the Italian masters, of whom he was an excellent copyist; as also of Vandyck. He died August 24, 1663, and was buried in St. Martin's, where a monument was erected by his brother.

TENIERS, (David) the name of two famous painters of Antwerp. The one died in 1649, and the other in 1664: the former was called old, the latter young, to distinguish them from each other. Old Teniers at first painted after the manner of Rubens, which he learnt during his travels in Italy; but on his return to Flanders, he painted drunkards, chymists, peasants, &c. which he performed with great force and truth. Young Teniers painted also in the same style. Lewis XIV. who was accustomed to have the most capital paintings, would not suffer their pictures to be in his apartments.

THORNHILL, (Sir James) who succeeded Verrio in the decorations of our palaces and public buildings, was born at Weymouth, in Dorsetshire; was knighted by King George I. and was elected to represent
sent

sent his native town in parliament. His chief works are, the dome of St. Paul's; an apartment at Hampton-Court; the altar piece of the chapel of All Souls, at Oxford; another for Weymouth, of which he made them a present; the hall of Blenheim; the chapel at Lord Oxford's, at Wimpole, in Cambridgeshire; the saloon and other things for Mr. Styles, at More-Park; and the great hall at Greenwich hospital. By the favour of the Earl of Halifax, Sir James was allowed to copy the cartoons, then at Hampton-Court, and which are now at Windsor Castle; on these he employed three years. He executed a smaller set, of one-fourth part of the dimensions. The larger set sold for 200l. and the smaller for 75 guineas, and were purchased by the Duke of Bedford. Sir James being afflicted with the gout, and his legs swelling, set out for his seat at Thornhill, near Weymouth, where, four days after his arrival, he expired in his chair, May 4, 1734, aged 57, leaving one son, named James, who was appointed serjeant painter, and painter to the navy; and one daughter, married to that original genius, William Hogarth.

TINTORET, (Giacomo Robusti) was born at Venice, in 1512, and called Tintoret because the son of a dyer. He was a disciple of Titian, who being jealous of the brilliant genius of his pupil, dismissed him from his family, lest he should become his rival. Tintoret, however, still followed Titian's manner of colouring, as the most natural; and studied Michael Angelo's taste of design, as the most correct. He succeeded in both; and by the prodigious number of his performances, acquired a great reputation throughout Europe. He died at Venice, in 1594, in the 82d year of his age, leaving one son, named Dominico, who professed the art of painting, and died in 1637.

TITIAN,

TITIAN, a decendant from the ancient family of the Vicelli, was born at Cadore, in the Venetian Territories, in the year 1477. He was a pupil of Gio. Bellino, at the same time that Giorgione, was under his tuition, but improved himself more by the emulation that was between him and his fellow disciple, than by the instructions of his master. He painted several portraits of the Emperor Charles V. who honoured him with knighthood, and granted him a considerable pension out of the chamber of Naples; to this the Emperor added many other marks of liberality and respect, that excited the jealousy of his courtiers, which is said to have occasioned the following retort from him: "I can always provide myself with courtiers, but many ages may not produce another Titian." He was esteemed the most universal genius of all the Lombard school, and the most eminent for historical, landscape, and portrait painting. He was of so healthy a constitution, that he never had been sick till he was seized with the plague, when he was 99 years of age, of which he died, in 1576.

VANDEVELDE, (William) the name of two famous painters, father and son; the former, who is distinguished by the appellation of the Old, was born at Leyden, in 1610, and learned to paint ships by a previous turn to navigation. William, the son, was born at Amsterdam, in 1633, and wanted no master but his father, till the latter came to England, then for a short time he was placed with Simon de Vlieger, an admired ship painter of that time, but whose name is only preserved now by being united to his disciple's. Charles II. received the father and son with great marks of favour, and allowed each of them a salary of an hundred pounds per annum. William, the elder, was employed in taking draughts of sea fights; and William, the younger, in putting the

the said draughts into colours. The father, who was a very able master, painted chiefly in black and white. He was buried in St. James's church: On the grave stone is this inscription, "Mr. William Vandewelde, senior, late painter of sea fights to their majesties, King Charles II. and King James, died 1693." Vandewelde, the son, having painted the junction of the English and French fleets at the Nore, whither King Charles went to view them, and where he was represented going on board his own yatch, two commissioners of the admiralty agreed to beg it of the king, to cut it in two, and each to take a part. The painter, in whose presence they concluded this wise treaty, took away the picture and concealed it, (till after the king's death) when it was sold for 130 guineas. He died in 1707, aged 74, universally allowed to have been the greatest master that had appeared in his line of painting. William, the elder, had a brother named Cornelius, who, like him, painted shipping in black and white, was employed by King Charles, and had a salary. The younger William left a son, a painter too of the same style, and who made good copies from his father's works, but was otherwise no considerable performer. He went to Holland, and there died.

VANDYCK, (Sir Anthony) the only son of a merchant of Antwerp, was born in that city, in 1598. He was first placed with Van Balen, who had studied at Rome; but the fame of Rubens, drew away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Vandyck had a peculiar genius for portraits, which Rubens greatly encouraged, and advised him to travel into Italy. After a few years spent at Genoa, Venice, Rome, and in Sicily, he returned to Flanders, where he practised

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both

both history and portraits. Hearing the favour King Charles shewed to the arts, Vandyck came to England, hoping to be introduced to the king, but was disappointed, and returned to Antwerp, greatly chagrined. The king soon after learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had sat to Vandyck, to invite him over. He came, and was lodged among the king's artists at Black-Friars, whither the king went often by water, and viewed his performances with singular delight. His majesty himself frequently sat to him, and bespoke pictures of the queen, his children, and his courtiers. He also honoured him with knighthood, and granted him an annuity of 200*l.* for life. His luxurious and sedentary life brought on the gout, and impaired his fortune. He sought to repair it, not like his master, by the laboratory of his painting room, but by that real folly, the pursuit of the philosopher's stone. Towards the end of his life, he married the daughter of Lord Gowry; but whether he had any disgusts infused into him, by his new wife, or whether ambitious of vying with the glory of his master, in the Luxemburgh, Sir Anthony, soon after his marriage, set out for Paris, in hopes of being employed in some public work: In these he was disappointed. On his return to England, he proposed to the king, by Sir Kenelm Digby, to paint the walls of the Banqueting-House, (of which the ceiling was already adorned by Rubens) with the history and procession of the Order of the Garter. The proposal struck the king's taste; but as Sir Anthony's demands of fourscore thousand pounds were thought very unreasonable, while the king was treating with him for a more moderate sum, the gout and other distempers put an end to his life, in the year 1641, and 42*d* of his age. He was buried in St. Paul's, near the tomb of John of Gaunt.

VAN-

VANSOMER, (Paul). The only account to be found of this eminent painter of portraits, is by Carl Vermander, who only says, that Vansomer was living when he wrote, and then resided with his brother, Bernard, at Amsterdam; and is supposed to have come into England about the year 1606, between which, and 1620, he painted several pieces. He died about the age of 45, and was buried at St. Martin's in the Fields, January 5, 1621.

VERONESE, (Paolo Caliaria) born in 1532, was a disciple of his uncle, Antonio Badile; and was greatly admired for his copious invention, the majesty and correctness of his compositions, and the beauty of his draperies. He resided chiefly at Venice, where he died, in 1588, aged 56, leaving two sons, Gabrielle and Carlo, who joined in finishing several pieces left imperfect by the father; and followed his manner so close, in several things of their own, that they were not easily distinguished from those of Paolo's own hand.

VERRIO, (Antonio) a Neapolitan, was invited into England by Charles II. to draw patterns for tapestry, the manufacture of which was intended to be revived at Mortlake; but the king changing his purpose, Verrio was employed in painting the ceilings, &c. in Windsor Castle, for which he was most liberally rewarded. Great as his majesty's munificence were, it would but barely support Verrio's expensive manner of living; he often pressed the king for money, with a freedom which his majesty's own frankness indulged. Once at Hampton Court, when he had but lately received an advance of 1000l. he found the king in such a circle, that he could not approach: He called out, "Sire, I desire the favour of speaking to your majesty."—"Well, Verrio," said the king, "what is your

your request?" "Money, Sir, I am so short in cash, that I am not able to pay my workmen, and your majesty and I have learned by experience, that pedlars and painters cannot give credit long." The King smiled and said he had but lately ordered him 1000l. "Yes, Sir, replied he, but that was soon paid away, and I have no gold left." "At that rate," said the King, "you would spend more than I do to maintain my family." "True," answered Verrio, "but does your majesty keep an open table as I do?" On the accession of James II. Verrio was again employed at Windsor, in Wolsey's Toombhouse, then destined for a Romish chapel. The revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refused to work for King William. From that time he was employed at the Lord Exeter's, at Burleigh, and afterwards at Chatsworth. At last, by persuasion of Lord Exeter, he condescended to serve King William, and was sent to Hampton Court, where, among other things, he painted the great staircase, and (as Mr. Walpole observes) as ill as if he had spoiled it out of principle. His eyes failing him, Queen Anne gave him a pension of 200l. a year for life, but he did not enjoy it long, dying at Hampton Court, in 1707.

VINCI, (Leonard de) one of the most able painters of his time, was born of noble parents, at the Castle of de Vinci, near Florence, in 1445. He was pupil of Andrea Verocchio, under whom he made a rapid progress in the Art of Painting; to which he added a competent knowledge of the Belles Lettres, and the Polite Arts. His Principal works were at Florence, and Milan; at the last is his celebrated piece of the Last Supper. L. de Vinci, was also eminently distinguished at Rome, and in France, where he died in the arms of Francis I. in the year 1518, and 75th of his age.
His

His pictures are greatly admired for the expressions of the passions, but his colours are weak.

VOSTERMAN, (John) of Bommel, a town in Dutch Guelderland, son of a portrait painter, and disciple of Sachtleven, was a neat and excellent painter of small landscapes in oil; as may be seen by two views of Windsor, now in the king's dressing-room there. He came into England in the reign of Charles II. for whom he painted a chimney-piece at Whitehall, and a few other things; but demanding extravagant prices, as 150 and 200l. for his pictures, he had not many commissions from court; and being as vain of his expence as of his works, he grew into debt, and was arrested, from which he was freed by his countrymen. He afterwards went to Constantinople, but what further became of him is not known.

WISSING, (William) was born at Amsterdam, and bred at Dordaens, an historic painter of the Hague, from whence he passed into France, and contracted the furbelowed style of that country and age, and came into England, and worked for Sir Peter Lely, and after whose death he grew into fashion. He drew all the royal family, and particularly the Duke of Monmouth several times, which ingratiated him with the king and the ladies. Sir Godfrey Kneller, then the rising genius, was a formidable rival, but death put an end to the contest in the thirty first year of Wissing's age, who deceased at Burleigh, the Lord Exeter's, in 1687, and was buried at the expence of that earl, in St. Martin's, Stamford.

WEST, (Benjamin) Esq. was born in 1738, at Springfield, Chester County, Pennsylvania, in America. His ancestors were a branch of the West family, who were distinguished in the wars of Edward III.
In

In the reign of Richard II. they settled at Long Cran-
den in Buckinghamshire, where they resided. About
the year 1667, they embraced the Quaker principles;
and in the year 1699, the greater part of the family
removed with William Penn, into Pennsylvania. In
the year 1714, Mr. John West joined his brothers and
relations in that Province, where he married; and the
present Mr. West, is the youngest of ten children,
which he raised in that country. — Mr. West's love for
painting, shewed itself at an early age; at sixteen, with
the consent of his parents and friends, he embraced it
as a profession. In 1760, he left the city of Philadel-
phia, and embarked for Italy, to improve himself in
painting; he studied at Rome, Florence, Bologna,
Parma, and Venice; and visited most of the cities in
that country, for his improvement: he also visited
Paris, in 1763, and in the same year came into Eng-
land. In the year 1764, he exhibited, with the In-
corporated Society of Artists, in London, two small
Historical Pictures, which obtained for him the appro-
bation of those artists, as well as that of the public:
this decided his residence in London, and in the fol-
lowing year he was made a member of that Society.
In 1768, he was honourably mentioned to his present
Majesty, by Robert Drummond, then Archbishop of
York, for whom he had painted the picture of Agrip-
pina, landing at Brundisium, with the Ashes of Ger-
manicus; which picture, Mr. West had the honour of
shewing to his Majesty. In the same year, Mr. West,
with three other artists, laid before his Majesty the
plan for the Royal Academy, and he is one of its ori-
ginal members. In the year 1772, his Majesty hon-
oured him with the title of his Historical Painter; and
in 1790, gave him the place of Surveyor of the Royal
Pictures. In the year 1791, he was unanimously elected
President of the Royal Academy; in the same year,
was made a member of the Society of Dilettanti; and
in

in the following year, a member of the Society of Antiquaries: he is also a member of the Society for the Encouragement of Arts, Manufactures, and Commerce.

Among his works, are the following: St. Paul, shaking the Viper from his hand, after the Shipwreck; which is placed as an Altar-piece in the Chapel belonging to the Royal Hospital at Greenwich.—At the Queen's house, Regulus, Hannibal, Bayard, Epaminondas, Cyrus, Germanicus, the Death of Wolfe, and the Apotheosis of Prince Octavius and Prince Alfred.—In the King's Closet, at St. James's, the Royal Family, contained in seven pictures.—In Kew House, a whole length of their Majesties, with the Royal Children.—The Altar-piece, in St. George's Chapel, and his designs for the windows in the same Chapel; viz. the Resurrection; the Angel appearing to the Shepherds, and the Nativity; the first executed on glass, by Messrs. Jarvis and Forest; and the two last, by Mr. Forest only. Mr. West's skill, as an Historical Painter, is further evinced in the seven masterly pictures that adorn the King's Audience Chamber, at Windsor. *See the Windsor Guide*, p. 31.—Mr. West has also been long employed on a work that will render his name eminently distinguished, and transmit it with the brightest celebrity to future generations; we mean, the History of Revealed Religion, in thirty large pictures, designed for the King's new intended Chapel at Windsor.

WOOTON, (John) scholar of Wick, was a very capital master in the branch of his profession, which was that of painting horses and dogs, which he both drew and coloured with consummate skill, fire, and truth. He was first distinguished by frequenting Newmarket, and drawing race-horses. The Prints from his hunting pieces are well known. He afterwards applied to landscapes, approached towards Gasper Poussin, and some-

sometimes imitated happily the glow of Claud Lorain. In his latter pieces, the leafage of his trees, from the the failure of his eyes, is hard and too distinctly marked. He died in January, 1765, at his house in Cavendish square, which he built, and had painted with much taste and judgement.

WOVERMAN, (Phillip) of Haerlem, was universally esteemed the most eminent landscape painter of the seventeenth century. He painted chiefly after life, and with such spirit, neatness, and accuracy, that his works sold at great prices in his lifetime, but became much more valuable after his decease, which happened in the year 1668. and 41st of his age,

WRIGHT, (Michael) a native of Scotland, came to London at the age of 16 or 17, and was esteemed a good portrait painter. Two of his most admired works were a Highland Laird, and an Irish tory. At Windsor, is his large picture of John Lacy, the comedian, in three different characters; Parson Scruple, in the Cheats; Sandy, in the taming of the Shrew; and Monsieur de Vice in the Country Captain. He attended Roger Palmer, Earl of Castlemain, as steward of his household, on his embassy to the Pope; and at his return, was mortified to find that Sir Godfrey Kneller had engrossed most of his business. Wright had a fine collection of gems and coins, which were purchased by Sir Hans Sloane after his death, which happened about the year, 1700, in St. James's-street, Covent-Garden. He is buried in that church.

WYCK, (Thomas Van) an admired painter of sea-ports, shipping, and small figures, was born at Haerlem, in 1616. He passed some years in Italy, and imitated Bomboccio. His best pieces were representations of Chymists and their laboratories. He came to Eng-
land

land about the restoration, and died in 1688, leaving one son, named John Van, who was an excellent painter of battles and huntings; his small figures, and his horses particularly, have a spirit and neatness scarce inferior to Woverman's: the colouring of his landscapes is warm and chearful. Some times he painted large pieces, as of the battles of the Boyne, the siege of Namur, &c. but the smaller his pieces, the greater his merit.

ZUCHERO, (Frederick) was born at Vado, in the dutchy of Urbino, in the year 1550. He studied under his elder brother, at Rome, where he improved himself so much in the space of six years, that without any assistance he painted a picture of Helicon and the Muses, for a Roman nobleman. While he was employed by Gregory XIII. to paint the pauline chapel in the Vatican, he fell out with some of his holiness's officers. To be revenged, he painted their portraits with ears of asses, and exposed the picture publickly over the gate of St. Luke's church, on the festival of that saint. But for this exploit he was forced to fly from Rome; and passing into France, he was for some time employed by the Cardinal of Lorraine. Thence he went into Flanders, and in the year 1574 arrived in England. Here, though his stay was not long, he painted many portraits and some historic pieces. He died at Ancona, in 1616, aged 65, leaving the remains of his fortune to his academy at Rome.



ADVERTISEMENT.

THE Compiler of these Sketches, in his first Edition, gave an Account only of such Painters as were most distinguished, either for the Number, or the Excellence of their Performances; but, it having been suggested, by an eminent Artist, that as the Pamphlet was intended as a Supplement to the Companions to the Royal Palaces, it ought to contain the Lives of most, if not all the Artists, whose Works are to be found in the Royal Collection; which, with some few Exceptions, it will now be found to do.

L I V E S,

ADDED TO THE

SECOND EDITION.

ANGELO, (Michael) Buonarruoti, nobly descended, was born near Florence, in 1474; and was a disciple of Domenico Ghirlandaio. He was a Painter, a Sculptor, and an Architect, both civil and military. The choice which he made of his attitudes, was not always beautiful, or pleasing. The folds of his draperies, and the ornaments of his habits, were neither noble nor graceful. He knew not the artifice of lights and shadows; but, designed most learnedly, and better understood all the knittings of the bones, with the office and situation of the muscles, than any of the modern Painters. There appears a certain air of greatness and severity in his figures; in both which, he often succeeded: but above the rest of his excellencies, was his wonderful skill in Architecture, which he has so fully evinced in the St. Peter's of Rome, the St. John's of Florence, the Capitol, and the Palazzo Farnese. His most celebrated Piece of Painting, is that of the Last Judgment, in the Pope's Chapel. He died in great wealth, at Rome, from whence his body was translated to Florence, and there honourably interred, in 1564.

ANGELO, (Michael) da Caravaggio, was born in 1569, and like his countryman, Polydore, emerged from obscurity by the force of his genius, being no better than a labourer, till having seen some Painters at work upon a brick wall, which he had prepared for them, he was so charmed with the art, that he immediately applied himself to the study of it, wherein he made such rapid progress, that in a few years after, he was admired at Venice, Rome, and several other parts of Italy, as the author of a new style of Painting. He affected a manner peculiar to himself, of deep and dark shadows, to give his pieces the greater relieve. His knowledge of design, or composition, was very confined, but his colouring was admirable, and most of his works have great strength. Those pieces which he did in imitation of the manner of Giorgione, were his best. He died in 1609.

ANTONIO ALLEGRI, usually called Correggio, from the place where he was born, in the Dukedom of Modena, in 1494, was a man of great natural abilities. His madonas have a peculiar grace, and most of his pieces discover great judgment and taste in their heightening, and liveliness of colours. His principal works are at Parma, at which place he spent the greater part of his life. His death, which happened in 1534, and in the 40th year of his age, was occasioned by drinking some cold water.

BAMBOCCIO, so named from his personal deformity, his real name being Peter Van Lear, was born at Haerlem, in 1584; after having acquired a competent knowledge in Drawing and Perspective, at home, he went to France, and from thence to Rome; where, by his earnest application to study, he arrived at great perfection in Histories, Landscapes, Hunting Pieces, &c. with small figures, and animals. He is much

much admired for his taste in colouring, as well as the just proportions observed in the disposition of his pieces; and is only to be blamed, for having represented nature in her worst dress, and following the life too close, in most of his compositions. He returned to Haerlem, about the year 1639, where he died in 1644, and in the 60th year of his age.

BRILL, (Paul) of Antwerp, born in 1554, followed his brother Mathew to Rome, painted several things in conjunction with him; and after his decease, brought himself into repute by his Landscapes. He died at Rome, in 1626.

BRUEGHEL, (Jan) was born at Brussels, in 1569, where he began his studies, under Peter Goe-kindt, and afterwards continued them in Italy, with such success, that of all the German, Dutch, or Flemish masters, Elsheimer only was equal to him in Landscapes, and Histories with small figures. He painted both in water colours and oil, but in the latter chiefly excelled; particularly in representing Wakes, Fairs, and other rustic amusements. He died in 1625.

CARLO DOLCI, a Florentine, born in 1616, was a disciple of Jacopo Vagnali. He had a pencil wonderfully soft and beautiful, which he consecrated to divine subjects; having rarely painted any thing else, excepting only some portraits, wherein he succeeded so well, that he was sent for into Germany, to draw the Empress's picture. His talent lay in finishing all his works to a degree of neatness, infinitely surprising; but was so extremely slow in the execution of it, that according to tradition, his brain was turned, upon seeing the famous Luca Giordano dispatch more business in four or five hours than he himself could have done in so many months. He died in 1686.

CORTONA, (Pietro Berettini) called Cortona, from the place of his nativity, in Tuscany, was born in 1596. His fort lay chiefly in grand ordonnances; and though he was incorrect in his designs, and irregular in his draperies; yet those defects were so happily compensated, by the graceful airs of his figures, and the magnificence and beauty of his compositions, that he was esteemed the most agreeable mannerist of his age. He died in 1669, aged 73.

ELSHEIMER, (Adam) born at Frankfort upon the Mayn, in 1574, was at first a disciple of Philip Uffenbach, a German; after which he went to Rome, and soon became an excellent artist in Landscapes, Histories, and Night-Pieces, with little figures. His works are very few, and for the incredible pains he bestowed upon them, are so highly valued, that they are hardly any where to be found, but in the cabinets of princes. He was naturally inclined to melancholy, and by a continued sedentary course of life, so far settled that unhappy temper, that neglecting his domestic concerns, his circumstances became embarrassed, which so far increased the depression of his spirits, as probably shortened the period of his life, which terminated in 1610, in the 36th year of his age.

GIORDANO, (Luca) was born at Naples, in 1626, and at first studied under Spagnolet, at home, and afterwards under Pietro da Cortona, at Rome. He was well skilled in design, and from his incredible facility, and prodigious dispatch, was called by his fellow-painters, Luca *fà Presto*. He was also famous for his imitation of other artists, and particularly followed the manner of Titian, Bassan, Tintoret, Guido, &c. so close in several of his pieces, that it is not every pretender to painting, that can distinguish them from originals of those hands. He was celebrated for his
many

many excellent performances, in Rome and Florence ; and being continually employed in working for princes, and people of the first quality all over Europe, grew so vastly rich, that at his return to Naples, he purchased a Dutchy in that kingdom, married, and lived splendidly ; kept a noble palace, and a numerous retinue ; and in many other instances, the pride and assumed consequence of the man, almost outstript the fame of the artist.

GIORGIONE, was born at Trevisano, a Province in the State of Venice, in 1477, and received his first instructions from Giavanni Bellino ; but having afterwards studied the works of L. da Vinci, he soon arrived at a manner of painting, superior to them both. He designed with great freedom, coloured with strength and beauty, and was the first among the Lombards, who discovered the striking effects of strong lights and shadows. He excelled equally in Portraits and Histories, but his most celebrated piece in oil, is that of our Saviour carrying his Cross, now at Venice, where it is held in great veneration. He died of the plague, in 1511, in the 34th year of his age.

GILLE, (Claudio) of Lorrain, was born in 1600, and at a very early age was sent to Rome, to learn the elements of Design, and the rules of Perspective, under Augustino Tasso : after he had so done, he removed his studies to the banks of the Tyber, and into the open fields, where he took all his lessons from nature herself, and by many years imitation of that excellent mistress, attained the summit of perfection in Landscape Painting. He died in 1682, and was interred in the church of Trinita de Monta, at Rome.

LAURO, (Filippo) was born in Rome, in 1623, and at first instructed by his brother-in-law, Angelo Corosello,

Corosello, whom he assisted in a great many of his works; and always acquitted himself with deserved applause. Upon leaving his master, he pursued his own genius, in a style quite different from him; and contracting his talent into a narrow compass, confined his pencil to small figures, and histories in little. He lived for the most part in Rome, highly valued for his rich vein of invention, and accurate judgment; for the purity of his outline; the delicacy of his colouring; and the graceful spirit, that brightened all his compositions. He died in 1694, aged 71.

MOLA, (Francesco) of Lugano, born in 1609, was a disciple of Albani, whose agreeable and pleasant style of painting he acquired; excepting only, that his colouring was not altogether so brilliant. But, as his compositions were lively, and very warm, so he designed with great spirit and freedom; sometimes, perhaps, with more than was strictly allowable. He was in such esteem, however, for an abundance of his fine performances in Rome, that his death, which happened in 1665, was much regretted by the lovers of painting.

PARMEGIANO, so called from the place of his nativity, Parma, his real name being Francesco Mazzuoli. He was born in 1504, and brought up under his two uncles; he became an eminent painter at the early age of sixteen, and at twenty-three, performed such wonders, that when the Emperor, Charles V. had taken Rome by storm, some of the common soldiers, in sacking the town, broke into his apartments, and finding him intent upon his works, were so astonished at the charming beauty of his pieces, that instead of pursuing their business of plunder and destruction, they resolved to protect him from all violence, which they accordingly did. His principal works,

works, many of which are both beautiful and correct, are at Parma, where, for several years, he lived in great reputation; till falling unhappily into the study of chymistry, he wasted the most considerable part of his time and fortune in search of the Philosophers' Stone. He died in 1540, aged 36.

POLIDORO, of Caravaggio, in the Dutchy of Milan, was born in 1495, and past the early part of his time in obscurity, being at the age of eighteen in the servile situation of a mason's labourer, and was employed in carrying stone and mortar, in the buildings of Pope Leo X. But being stimulated by the performances of Gio. d'Udine, to try his talent in design, by the assistance of one of his scholars, and his own indefatigable application to the antiquities, in a little time became so skilful an artist, that he had the honour of contributing much towards finishing the works in the Vatican. After Rome fell into the hands of the Spaniards, Polidoro retired to Naples, and from thence to Messina, where he was much esteemed for his skill in architecture, and was employed to paint the triumphal arches, prepared for the reception of the Emperor, Charles V. from Tunis. Being desirous of revisiting Rome, as he was on his journey thither, he was murdered by his servant and accomplices, for the sake of his money, and buried at Messina, in 1543.

PORDENONE, a Venetian, was born in 1484. After some time spent in letters and music, he applied himself to painting; but without any other guide to conduct him, than his own lively genius, and the works of Giorgione; which he studied at Venice, with so much attention, that he soon arrived at a manner of colouring not inferior to his pattern. But what tended yet more to his improvement, was the continual emulation betwixt him and Titian, with whom

whom he disputed the superiority; and for fear of being insulted by his rival, painted, while he was at Venice, with a sword by his side. From Venice, he went to Geneva, where he undertook some things in competition with Pierino del Vaga; but failing in his attempt to rival Pierino, he returned to Venice, and afterwards visited several other parts of Lombardy; was knighted by the Emperor, Charles V. and at last, being sent for to Ferrara, was so much esteemed there, that he is said to have been poisoned, in 1540, by some who envied the favours which he received from the duke. It is also said, he renounced his family-name, Licinio, out of hatred to one of his brothers, who attempted to murder him.

POUSSIN, (Gasper) was of French extraction, whose family name was Dutchet, but was born at Rome, in 1600. He took the name of Pouffin, in gratitude for many favours; and particularly that of his education, which he received from Nicolo Pouffin, who married his sister. His first employment under his brother-in-law, was in looking after his colours, pencils, &c. but his excellent genius for painting soon discovering itself; by his own industry, and his brother's instructions, he made such rapid progress, that in Landscapes, which he principally studied, he soon became one of the greatest masters of the age, as well for his fertile invention, as his true resemblance of nature. He died in 1663, and was buried at Rome.

ROTTENHAMER, (Hans) was born at Munich, the capital of Bavaria, in 1564, and after he had studied some time in Germany, under Donawer, went to Venice, and became a disciple of Tintoret. He painted both in fresco and oil, but his talent lay chiefly in the latter, and his peculiar excellence was in little pieces. His invention was free and easy, his designs tolerably correct,

correct, his attitudes genteel, and his colouring very agreeable. Brilliant as his abilities were, they did not keep pace with his extravagance, for he died extremely poor, and was buried at the expence of his friends, 1604.

SARTO, (Andrea del) born at Florence, in 1478, was a disciple of Pietro di Cosimo. He bestowed infinite pains on his works, and his colouring was wonderfully sweet; but, his pictures wanted strength and life; which was likewise the case of their author, who was naturally mild, diffident, and poor-spirited.— Francis I. sent for him to Paris, where he might have acquired riches, had not his wife and relations dissuaded him from continuing there. He lived meanly, because he set but a small value upon his own performances; yet the Florentines had so great an esteem for his work, that during the fury of the popular factions amongst them, they preserved his pieces from the flames, when they neither spared churches, nor any thing else. His death was occasioned by the plague, in 1520.

SNYDERS, (Francis) born at Antwerp, in 1579, was bred up under Henry Van Balen, his countryman, but was most indebted for the chief part of his improvements, to his studies in Italy. He painted all sorts of wild beasts, and other animals; huntings, fish, fruit, &c. in great perfection: was often employed by the King of Spain, and several other princes, from whom he received great approbation of his works.

SPAGNOLETTO, (Ribera) of Valencia, in Spain, was a competent master in design, and famous for his excellent manner of colouring, which he had learned from Michael Angelo da Caravaggio. He often painted in half figures only, and like his master, was very exact in following the life; but somewhat singular
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in the unpleasant choice of his subjects ; affecting, generally, something very terrible and frightful in his pieces : such as Prometheus, with the vulture feeding upon his liver ; Cato Uticensis weltering in his own blood ; St. Bartholomew, with the skin flayed off from his body, &c. But, however, in all his compositions, nature was imitated with so much art and judgment, that it is said, a certain lady, big with child, having accidentally cast her eyes upon an Ixion, whom he had represented in torture upon the wheel, received such an impression from it, that she brought fourth an infant, with fingers distorted, just like those in his picture. His usual residence was at Naples, where he lived in splendour, being much in favour with the viceroy, his countryman ; and in great reputation, for his etchings as well as paintings.

ZAMPIERI, (Domenico) commonly called Domenichino, was born in the city of Bologna, 1581, and was at first a disciple of D. Calvert, the Fleming ; but soon quitted his school, for that of the Carraches, wherein he was taught by Ludovico, at Bologna ; and by Hannibal, at Rome. He was extremely laborious, and slow in his productions, applying himself always to his work with much study and thoughtfulness ; and never offering to touch his pencil, till he found a kind of enthusiasm, or inspiration upon him. His talent lay principally in the correctness of his style, and in expressing the passions and affections of the mind, in both which he was so judicious, that Nicolò Poussin, and Andrea Sacchi, used to say, his Communion of St. Jerome, was one of the best pictures in Rome. He was made the chief architect of the Apostolical Palace, by Pope Gregory XV. for his great skill in that art. The merit of his performances, excited the envy of his contemporary artists, whose rancorous persecutions greatly embittered the close of his life, which terminated in 1641.

THE END.

